

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 2, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

TWO SENSATIONS **BROADWAY'S** TWO SENSATIONS

WORDS
JEFF BRANEN

MUSIC
JACK STANLEY

THE BALLAD SUPREME

WHEN

IRELAND COMES INTO HER OWN

ARE YOU IN NEED OF A BALLAD? THIS ONE HAS CLASS, BEAUTY AND A TREMENDOUS PUNCH. IT'S THE MOST TALKED-OF BALLAD IN THE COUNTRY TODAY.

WORDS
EDWARD LASKA

MUSIC
ALBERT VON TILZER

THE SEASON'S NOVELTY

I'VE GOT THE

ALCOHOLIC BLUES

KEEP YOUR EYE ON THIS ONE, AND IF YOU NEED A NOVELTY COMEDY SONG WITH A POWERFUL PUNCH, DON'T WASTE TIME. FOR HERE IT IS. IT CAN'T FLOP. WE HAVE A SPECIAL VERSION FOR THE GIRLS.

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Boston, Mass.

37 South 9th St.
Philadelphia, Pa.

BROADWAY MUSIC CORPORATION
145 West 45th Street, New York City

WILL VON TILZER
President
145 N. Clark St.
Chicago, Ill.

The NEW YORK CLIPPER

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BOOST RENTS ON THEATRICAL OFFICES

PUTNAM BLDG. HARD HIT

Theatrical people having offices in buildings throughout the Rialto section, will suffer an increase in their already large office expenses, by reason of a rental raise which goes into effect the first of next month. For, with one exception, the landlords of the Broadway buildings occupied for the most part by theatrical people, have notified their tenants that their rents will be raised, beginning May 1, from ten to fifty per cent more than they are now paying.

The tenants in the Putnam building, owned by Vincent Astor, who also owns a large number of the sites in the neighborhood upon which theatres now stand, were notified early in January that their rent would be raised, beginning in May, from 7½ to 15 per cent. This building houses more vaudeville booking agents than any other building in New York and this is the first rental increase for this building in three years.

The Mitchell Mark Realty Company, of which Max Spiegel is a director, and which owns the Strand Theatre building, at Broadway and Forty-seventh street, has notified its tenants of a rental increase amounting to from 15 to 25 per cent, effective May 1.

Other buildings where rental increases will go into effect next month, but whose tenantry consists of others than theatrical people, are the Longacre building, at Broadway and Forty-second street, owned by the Longacre Land Company, and the Fitzgerald building, directly next door, to the north, which houses the George M. Cohan Theatre.

The former building is owned by the Longacre Land Company, which has increased the rents of its tenants from 10 to 50 per cent. The latter building is owned by the 1482 Broadway Corporation, E. K. Stallo, president, which has also raised the rent from 10 to 50 per cent more for each tenant.

None of the theatrical people whose rent has been raised will move on that account, chiefly for the reason that they would be up against the same state of affairs in any building they chose to move into. Besides, the scarcity of office space in any of the buildings at this time almost makes removal impossible. And theatrical people who have recently acquired space in buildings for the conduct of their business, have in almost every case been taken into an office already occupied and which they share with other occupants.

The one exception to the rental raise in buildings where theatrical men have their offices is the Palace Theatre building, at Broadway near Forty-seventh street. The management has not raised the rent of tenants in the building since it was first opened for occupancy several years ago. The building has fifty-five tenants, each of whom, almost without exception, is in the theatrical business.

It is also interesting to note that there are no vacancies in the building.

RAISE FUSS OVER HOYT SHOW

ELMIRA, N. Y., March 29.—Quite a fuss was stirred up here this week over Hoyt's Revue when Mrs. Harry M. Beardsley, president of the Wednesday Morning Club, protested against the appearance of the show at Rorick's Glen, this Summer. Mrs. Beardsley stated that the Revue would be disastrous to the welfare of the young people of the city as well as to the popularity of Rorick's Glen.

General Manager F. H. Hill, of the Elmira Water, Light and Railroad Company, replied to the letter, stating that Mrs. Beardsley's letter was the first intimation he had received that the Revue would present any attraction which in any way might be detrimental to anyone. Previous to the engagement of the Hoyt Company a poll of Rorick's patrons was taken through the newspapers to ascertain what sort of amusement was most desired and of the replies received, the majority voted musical comedy, he said. The company is now playing in New England and Mr. Hill has refused to cancel the engagement, saying he had heard nothing but good reports about it.

DEMPSEY SHOW OPENS

CHESTER, Pa., March 31.—The Jack Dempsey Athletic Carnival opened here to-night at the Armory under the direction of Barney Gerard and will continue for twenty-five days playing the largest cities for one night. Dempsey is to receive \$2,000 per day or \$50,000 for the tour. A large number of athletes will accompany Dempsey.

Many fighters who have toured under Gerard's banner have won a championship, including Joe Gans, Jack Johnson, Battling Nelson and Freddy Welsh. Gerard's staff includes Eddie Shafer, manager; Fred Follett, treasurer; Billy McCarney, press representative; James Powers and Julius Bookbinder in advance.

OBJECTS TO POSTERS

"Suggestive, indecent, immoral, impure," were the adjectives used by the Rev. Thomas B. Larkin, of St. Bridget's R. C. Church, Jersey City, in referring to posters on the billboards throughout that city in a letter to Mayor Hague last week. When called on the phone, Rev. Larkin said he could not state the names of the shows to which the posters referred. The mayor had the matter taken up with Mr. O'Mealia, acting head of the Jersey City Poster Advertising Company. It is said that an objection was made to the advertising of "The Modern Magdalen," which was put on a few weeks ago at the Hudson Theatre, Union Hill, by the stock company there.

WILL BUILD BALCONY

The Little Theatre, on West Forty-fourth Street, will have a balcony containing 250 additional seats next season, if Winthrop Ames, the owner of the 300-seat house, can obtain a suitable bid from a builder, it was learned last week.

The balcony would give the theatre a seating capacity of 550, and would make the house a desirable one in which to present intimate musical comedies of the Princess variety, as well as farces, comedies and dramas, of the average type.

The stage of the Little Theatre is not only larger than the one at the Princess, but it is also two feet deeper than the stage at the Booth Theatre, the latter house being also owned by Winthrop Ames.

QUERY 10 MORE WITNESSES IN VAUDE. INVESTIGATION

Frank Fogarty, Dan Hennessy, Harry Weber, Eddie Clark, Jack Curtis and Others Questioned Before Sessions Are Again Indefinitely Adjourned

Harry Weber, Frank Fogarty, Eddie Clark, Dan Hennessy, Harry D. Wallen, Jack Curtis, Harry Bulger, Edward M. Fay, Tom Quigley and Edward Keough, were called last week and examined when hearings of the Federal Trade Commission into the vaudeville situation were resumed last Wednesday. All were questioned by Chief Counsel John Walsh and cross examined by Maurice Goodman and John M. Kelly, attorneys for the respondents. On Saturday, after four days' work, further hearings were adjourned subject to the call of the Commission.

Each of the witnesses was queried regarding matters with which he was believed to be specially familiar. It is possible that, when the hearings are resumed, Gaylord Hawkins, assistant to Mr. Walsh, will take up the thread of the investigation for the Government.

Wednesday

Wednesday's session started with Edward M. Fay, who has vaudeville theatres in Providence, Rochester and Philadelphia, on the witness stand, and Mr. Goodman, continued the cross-examination in which he was interrupted at the time of the adjournment, Feb. 7th. His initial move was an effort to establish the fact that numerous acts which played for Fay in Providence and Philadelphia, subsequently appeared at houses booked by Keith and Marcus Loew, both concerns, as the respondent's counsel pointed out, being members of the Vaudeville Managers' Protective Association.

A list offered in evidence by Goodman and containing the names of many acts that J. J. Fitzgerald, Fay's attorney, said were checked off by M. F. Sheedy, as having appeared at Fay's Providence and Philadelphia houses, occasioned considerable discussion before it was finally admitted, owing to the fact that several were duplicated. Fay was uncertain about the list and Goodman experienced great difficulty in ascertaining anything definite about it from him. Fitzgerald's explanation, however, cleared the matter up satisfactorily.

Mr. Goodman then took up the matter of a list of acts prepared by the Sheedy office, which were said to have been acts to which Sheedy had to pay more money to play Fay's Theatre than they received in other theatres booked by the Sheedy agency.

Shepherd and Ott was specifically cited as having received \$135.00 from Fay, instead of \$125.00 the weekly salary supposed to have been paid by another manager. Goodman was very anxious to find out the name of the manager who paid the act \$125.00, the city it appeared in, and other details connected with the transaction. Fay stated that he could not give the information desired. Pressed, later, by Goodman, to give the name of any act that he had paid more money to than another manager, the witness finally admitted that he could not do so. Goodman, thereupon, moved that all of the

witness's previous testimony with reference to the subject be stricken out. The motion was over-ruled.

Fay was then asked whether he could remember the names of any other acts besides the McNally Sisters, who cancelled their bookings at Providence, or any other of his theatres. He stated that he had not made any attempt to remember the names of such acts, because his houses had often played acts under what appeared to be assumed names. He did remember Boyle and Brazil, however, as one act that had cancelled. There were hundreds, he added, but he could not remember their names.

In answer to a request by Goodman to furnish the names of any well known acts that had played his Providence theatre, Fay mentioned Harry Bulger, Marco Twins, Keough and Nelson, and Lee Beggs, as acts that would fit that description. On being asked to name any act that might be called a box office attraction which had played Providence under an assumed name, Fay replied that he thought that "Bob Tenney" was an act that could be placed in this category, but he was not sure whether Tenney was the real or an assumed name of the act in question.

Fay's description of the "Bob Tenney" specialty, incidentally, caused a general laugh throughout the court room when he said that there was one piece of business in the turn which stood out particularly, in which the artist did a trick with a trombone and made his trousers show up in the air.

Mr. Goodman then went into the subject of the \$250 weekly guarantee that Sheedy was alleged to have told Fay he would have to have, if Gordon people, of Boston, should pull their theatres out of the Sheedy agency, as a result of Fay's theatre receiving bills from the latter.

Fay, in giving his testimony, mentioned the word "blacklist" which met with an immediate objection from the V. M. P. A. attorney. The objection was over-ruled, however, by Examiner Moore. It developed that Fay never had to pay the \$250 weekly, but he did have to pay Sheedy an extra \$25, in addition to the regular \$25 booking fee, for booking Fay's Providence.

Sheedy received the extra fee because he had experienced great trouble in getting acts to go to Providence, according to Fay. Sheedy's acquirement of a 20 per cent interest in Fay's Providence house next was gone into by Goodman, who inquired as to the date and other details, relative to the buying-in process.

Fay was asked whether he had made a success of his three theatrical ventures and he replied that he had, as far as Providence and Rochester were concerned. Philadelphia could not be termed a success, however, Fay stated.

Mr. Goodman then asked Fay innumerable questions with respect to the buying of scenery, routing of acts, and other matters. (Continued on pages 30, 31 and 38.)

LONDON ACTORS THREATEN STRIKE

COCHRAN OPPOSES UNION

LONDON, Eng., March 31.—Believing that their recent agitation for better working conditions and salary during rehearsals is on the verge of failure and learning that London managers, led by Arthur Boucher, are working for the introduction of Sunday shows, actors throughout the United Kingdom today are threatening a general strike. The matter was brought to a head, the actors say, when C. B. Cochran, the well known manager, made the announcement that he was determined to employ in his companies in the future no actor who was a member of the Actors' Association.

This determined reply to all the recent trouble caused the executive committee of the actors' organization, with which all theatrical employees, musicians, and vaudeville performers are co-operating, to hold a general meeting, at which a resolution was framed to the effect that no member of the association appear in a cast not composed entirely of members of the society. This resolution is expected to pass at another meeting next Sunday, and it can only mean one thing, a walkout of the actors. If Cochran lives up to his threat, some London theatres may be dark before the week-end.

"Union recognition" are the two words uppermost in the minds of actors throughout the country today, and the association is determined to push the issues to a successful conclusion, now that Cochran has taken that position.

Encouraged by the fact that a majority of the places of amusement in the city are open on Sundays for "league" concerts and similar shows, which are in reality variety entertainments, London managers have recently made a strong plea for Sunday performances. They claim that the so-called intellectual plays cannot be produced on weekdays, because they are not money-getters, and advance the idea that Sunday is the proper day for this entertainment. Thus, a Sunday license is wanted, with a clause stipulating that the play presented on Sunday shall not be presented the other six days of the week. By this method, managers say, they will be able to produce plays for which no theatre can now be found.

Another argument they put forward is that the Sunday shows would enable the manager to test the work of new playwrights and young actors and actresses.

Managers also advance the statement that the Sunday show would be the means of keeping men out of public houses and might prove more attractive than Sunday evening Bolshevik meetings.

Theatians declare that the one consideration back of the desire to have Sunday shows is dollars and cents, and that these performances would be run solely as a commercial proposition, putting more burden on the actor and more money into the pockets of the managers.

"The introduction of matinees brought no increase of salary to the actor and contracts are now calling for eight, ten and twelve performances a week," said a prominent member of the association.

"The Sunday evening show would soon be followed by the Sunday matinee, and the actor would be called upon to play fourteen performances for the same salary he receives today."

Variety Artists' Federation is one of the strongest opponents of the Sunday shows in the regular theatres, the society holding that once established in theatres, Sunday performances of the bills now being given during the week would follow. The V. A. F. calls to mind what happened when the change was made from one house a night to two houses a night. The change saved the manager money, but did not benefit the performer in spite of the fact that he was called upon to do double the amount of work he had previously done.

SPANIARDS LEASE PARK

The Spanish Theatre, Inc., has taken an indefinite lease of the Park Theatre and will open it on April 19 with a bill including "Maruxa," an opera in two acts by Amadeo Vives, and a musical revue. Leoncio Mosquera is president of the company; Andreas P. de Seguro, honorary president, and Manuel Noriega, director. With the opening of the company, the Park will cease to be, as the house will be christened the Spanish Theatre.

It is the idea of the promoters of the enterprise to make it a permanent institution, or, as they term it, "Spain's Embassy of Art."

Only works by Spanish authors will be presented and will include operas, operettas, musical comedies, comedies and dramas, with a new bill each week. The talent will come from Spain, Mexico, Cuba and the South American countries.

The opening company will number sixty members, with an orchestra of forty pieces. There will be a chorus of thirty and twelve dancers.

Among the principals engaged are Ramon Blanchard, the baritone, who sang in the original production of "La Tosca" at Milan; Louisa B. Rovira, a soprano, from the Royal Theatre, Madrid, and the Liceum, Barcelona; Isabel Marquetti and Adelina Vehi, also sopranos; Jose Linron and Leopold Legorreta, tenors; and Arozmena and Santacana, basses.

The conductor is Fernando L. Cabello, who has wielded the baton in the leading Spanish opera houses in the world, including the Royal and Zazuela, Madrid; the Arben and Principal, Mexico; the Colon, Buenos Aires, and the Albion, Havana.

Rehearsals of the chorus and minor members of the company are already under way.

NEW DILLINGHAM PIECE READY

WASHINGTON, March 31.—"A New Girl," Charles Dillingham's latest musical production, written by Anne Caldwell and Jerome Kern, will open here next Sunday night at the National Theatre. The cast will include the following principals: Helen Shipman, Douglas Stevenson, Anna Orr, Scott Welsh, Duncan Sisters, Olin Howland, Nellie Fillmore, James C. Marlowe, Gertrude Maitland, Alexander Clark, Florence Edney, Jay Wilson, Elsie Lawson, Florence Bruce, Pauline Hall and Irene Wilson.

WALSH RESIGNS AS COUNSEL

John Walsh, chief counsel for the Federal Trade Commission, announced his resignation from that office last week, the same to become effective on April 15. Mr. Walsh has personally conducted the current investigation of the V. M. P. A. and the U. B. O.-Keith interests thus far. He will practice law in Washington. His successor as chief counsel to the Federal Trade Commission has not been named as yet.

JOLSON TO DO \$60,000

Washington, D. C., March 31.—Sixty thousand dollars will probably be cleaned up here by "Sinbad" during its two weeks' stay. One of the most remarkable advance sales known in Washington has been rolled up. The box office at Poli's did \$10,000 worth of business last Tuesday, the first day of the advance sale. On Saturday, the day before Jolson's local engagement, the advance had reached \$25,000.

CLAIRE ROCHESTER WINS

MEMPHIS, Tenn., March 27.—An order was granted Claire Rochester, in the probate court here, last week, for one year's support, to be taken from the estate of her husband, John Margerum, who was killed in an automobile accident several months ago.

Previous to her marriage to Margerum, Miss Rochester was the wife of Carl Helm, now manager of the 350th Infantry Band, on tour.

CLOSE APRIL 12TH

The "Tailor Made Man" Company will close at the Broadway Theatre, Brooklyn, April 12.

ALL NEW PLAYS BEING FIXED ON ROAD

SOME HALT FOR REPAIRS

Practically every show sent out of New York for "trying out" recently is now undergoing changes preparatory to an opening on Broadway this Spring or in the early Fall. Some are being rewritten entirely, others partially or wholly recast and a few are having minor changes made in the script, scenery or personnel.

"Tish" has been brought in from Atlantic City and is undergoing a few changes in the cast and script, after which it will play over to Chicago for a Summer run. In the Fall it will be brought into New York. Two weeks' time will see this show on the road again.

"Live Forever," which opened at Baltimore February 17, is being rewritten and will be sent out later in the Spring. It is a circus play, produced by George Tyler.

"The Girl in Stateroom B" opened in Atlantic City early in March, but was soon pulled in for revision. It is not likely that it will go out again. The play was originally intended for the one-night stands.

"It Happens to Everybody" will reopen about Easter Monday. George Probert, who plays Donald Brown, the young boarder, will be replaced in the cast. Several are being tried out for the part.

"The Violation," with King Baggot, is going good in the middle west. It will not be brought into New York before next season.

"She Would and She Did," Grace George's new piece, has closed in Cleveland, and will be held over until next season.

"The Merry Month of May," the Ruth Chatterton piece, is now in the middle west. Frederick Fielding and Katherine Emmett have recently been added to the cast.

The chorus of "The Water's Fine," starring May Irwin, will be increased to sixteen, and some new comedy dialogue written by Aaron Hoffman. A few changes, to be done by Edgar MacGregor, are also to be made in the staging.

"Come on Charley," which opened and closed at Albany and was later rewritten, will next be seen at Washington. Millie Butterfield, a stock star of the Pacific Coast, will have a big part in the play.

The staging of "Come Along" has undergone a few changes, and was reopened last week at Hartford, Conn.

SINGERS CLOSING GOOD SEASON

Playing to an average of \$8,100 a week, the Society of American Singers closed the twenty-seventh week of its twenty-nine-week operatic engagement at the Park Theatre Saturday, having played to a total of \$218,700 since it opened there September 23, last. The company expects to play to \$20,000 more before it closes its engagement on April 12th, which will bring the total receipts up to \$238,700, a figure which puts the organization on the better than even side of the ledger. William Wade Hinshaw is president and one of the founders.

The society rented the Park Theatre from Lawrence J. Anhalt, the lessee and manager, on a percentage basis, opening for what was to be only a four-week run. However, the success of the venture caused the run to be extended twenty-five weeks longer.

The percentage arrangement with Anhalt provided for 55-45 up to \$7,000 weekly, then 60-40 above \$7,000 to \$8,000, then finally, 65-35 of the weekly gross above \$8,000, the society in each case receiving the larger share of the percentage.

Thirty-one operatic and musical comedy stars appeared at various times in the twenty-one different operas presented by the organization, each of whom received a fixed amount for expenses plus a certain percentage of the receipts as salary.

"SUSAN LENOX" IS "FROST"

Washington, D. C., March 31.—George V. Hobart's adaptation of David Graham Phillips' novel "The Fall and Rise of Susan Lenox," produced by the Shuberts under the title of "Susan Lenox" and presented at the Shubert-Belasco Theatre here last night, was generally rated a complete "frost" by local critics. Although Hobart has preserved the narrative of Phillips' story faithfully and has used no less than thirteen scenes in three acts to tell his story with an almost film-like continuity, he has dismally failed to even approach the atmosphere and the technique of the public work.

Last night's audience nearly ruined a first act scene by laughing outright at one of the supposed serious scenes—the marriage of Susan Lenox, impersonated by Mona Bruns, to a brutal farmer, the latter role assumed by John Nicholson. The mechanical handling of the production at its opening night here was execrable and the constant succession of scenes kept the audience fidgeting for house lights, which were only flashed on during the intermission between acts.

The cast reflects the mediocre character of the production itself. Mona Bruns' work was received luke-warmly and Nicholson was credited with the best character personation of the cast, although even that left much to be desired. John Holden was verbose and flamboyant to a painful degree and there was hardly a flash of real acting throughout the piece.

Prominently featured in the cast were Ethel Brandon, Madeline Marshall, Averell Harris, William Frederick, Walter Lewis and Adaline Thompson.

The story, as preserved by Hobart, tells the story of Susan Lenox the daughter of a woman who had made the usual error through the brutality of townspeople. She is finally forced into a marriage with an impossible boor from which she escapes to the degradation of the purlieu of a big city. From that point she begins her rise to love and happiness.

The production is little more than saw mill melodrama flavored with hokum.

VETERANS TURN ACTORS

A large number of soldiers and sailors recently discharged who gained a little "fame" among their comrades for their prowess and ability to entertain, are now trying to break into vaudeville.

Most of these lads have never been on the stage before, but, having a little natural ability, got "bits" together in the camps and behind the lines in Europe which went over so big that they now want to take a whirl at the real thing and are camping on the trail of agents and managers.

Some such acts have got engagements and are making their appeal for applause mainly because they wear the uniform and, very frequently, gold or silver service stripes and wound insignia. Those unable to make good in the big sea coast towns are going into the interior of the country where more of a fuss is made over the overseas men.

COMEDIAN IS MARRIED

HALIFAX, N. S., March 30.—Billy Bangor, principal comedian with the "King Musical Comedy Company," and Blanche Williams, of the same show, now in its twentieth week at the Gayety Theatre here, were married on March 26. They were unable to secure a minister to perform the ceremony on the stage and had to go to the Rev. J. Daly's home, where they were married. Tom Senna was best man and Billy Rhodes the bridesmaid.

FRED STONE HURT

BOSTON, March 27.—Fred Stone, with the "Jack O'Lantern" company, here, fell while practising some acrobatic stunts on Tuesday and strained some of the muscles in his groin. Dr. James L. Koch was immediately called and patched him up.

OLIVE TELL LEAVES ARLISS

BOSTON, March 27.—Olive Tell left the cast of "The Well Remembered Voice," playing here with George Arliss to fulfill a motion picture engagement. Her place was taken by Elsie Mackay.

THOUSANDS OF PERFORMERS SEE CLUB

E. F. ALBEE WELCOMES ALL

Beginning last Wednesday, when the doors of the new club house of the National Vaudeville Artists, Inc., were thrown open, thousands of performers from New York and nearby cities have viewed their new home.

This week will be spent by Henry Chesterfield, the club's secretary, and his aides, in transferring everything from the old N. V. A. quarters at Broadway and Forty-eighth Street, and, when Saturday night arrives, practically everything belonging to the organization will have been removed to the new club house on West Forty-sixth Street.

The last of the formalities which marked the opening of the new palatial quarters, took place on Friday night, when E. F. Albee, head of the Keith vaudeville interests, and under whose direction the new house was designed, built and furnished, addressed the members of the club and welcomed them to their new home by placing the key of the building in the hands of Henry Chesterfield. The latter introduced Mr. Albee from the stage of the ballroom on the first floor, and the applause which greeted the Keith head as he stepped forth to speak, lasted several minutes. When the applause had subsided, a performer standing in the center of the ballroom floor remarked, in a voice that could be heard by all: "Gee, he stopped the show."

"I've criticized you for the last thirty-five years in vaudeville, and now, if I'm no good, you may put me on the small time," began Mr. Albee after the applause had died down. "I have built vaudeville theatres for the last thirty-seven years, and during the last two years have found myself in the hearts of vaudeville performers. Thirty-eight years ago, in the old Museum days in Boston, Keith and I worked together and scrubbed the theatre daily. In those days George M. Cohan, whose picture now adorns this lobby, and his late father, Jerry Cohan, one of the grandest men in the show business, worked at the Museum and played ten shows daily, besides writing and staging their own material. Then George M. Cohan wrote 'The Governor's Son,' which was the beginning of the Four Cohans.

"You here tonight are realizing what we have striven for during the last twenty-five years. We have gone through many vicissitudes, we may have done wrong at times, but we can excuse ourselves in the light of what we have accomplished in gathering together a multitude of theatres throughout the United States. Nor are we yet through with our building, for there are to be new theatres in Providence, Syracuse, Cincinnati and the Bronx. Which means that there will be more work for vaudeville artists.

"Any shortcomings up to the time we planned and built these theatres may be forgiven when you realize, as we do, that they have been built and are now open for you, without reserve, so that you may have work—plenty of work—and thereby be happy.

"That some of you have had cause for grievance I fully admit, but that time is passing now, as it surely must, for we do not purpose that any of your complaints shall go unheard. When you go into the office of a booking agent and make a contract with him, you may consider it as good as the Bank of England. For we purpose to eliminate any rash promises on the part of booking agents. And if they violate that contract, they pay for it themselves. If you feel you have a grievance, submit it to the N. V. A., or to me, and it will be attended to. Nor will doing so discredit you in any way.

"We purpose to have reforms and we purpose that these reforms shall be substantial, so that the integrity of the people

in this business shall be as solid as the foundations of the business. Come to me if you fail to get results. We are living in a new era; we are going to have reforms, and we are going to live up to everything that this club stands for. (Cheers.) My office is open to you and your grievances at any time and I'll take it up in preference to any business I may have.

"Now, Mr. Chesterfield, I am going to present to you the key of this club. I charge you to carry out the principles for which it was built. To the ladies of the profession I wish to say that they have not been forgotten. I am planning to build a new home for them, where they can have all the comforts the men have here, and just as soon as I can acquire the adjoining property it will be done.

"Spread what you have heard here tonight; tell the members of the profession what we want to do. It is for you, so that you may have plenty of work and be happy. If you can't get work on the Keith Circuit, don't wait on the one circuit. Go to other circuits. Go to Loew, Fox, Moss, Pantages, or anybody else. It won't deprive you at any time, of getting work on the Keith Circuit.

"The two years just about to close have been filled with golden opportunity. You by your devotion have placed this business on a higher plane than it has ever been before."

After paying a tribute to the performers who went "Over There," and those who proved their usefulness here during the war, Mr. Albee introduced Sam Hodgdon, with the remark that "He is a gentleman who has been in the show business for the last forty years and there isn't a soul living who has a grievance against him."

Mr. Hodgdon told about the early days when he, too, was a performer, saying:

"This qualifies me to tell you that I feel I am quite aware of the hopes and aspirations of performers. But I know that the great fault of the performer is temperament. Without it he'd be a bad performer. But there must be a dividing line between temperament and common sense. I believe that in that mystical realm which we call Heaven, the great God is looking down on this assembly tonight and is bestowing saintly benediction on the immortal B. F. Keith and George Fuller Golden."

After he had finished Mr. Hodgdon suggested that there be a few moments of silent meditation as a mark of respect to the late B. F. Keith, A. Paul Keith and George Fuller Golden.

Following and previous to the address by Mr. Albee, there was dancing in the ballroom to music played by S. W. Lawton's Orchestra, consisting of twelve musicians, and a buffet dinner was served downstairs in the billiard room.

The entire building was open for the inspection of the members and their guests and almost everybody who came availed themselves of the privilege of inspecting the beautiful rooms upstairs, above the mezzanine floor. The rates for sleeping quarters in the club are from \$1.50 to \$3.00 a day, there being no special rate for permanent guests.

During the course of the evening, Mr. Albee made the rounds of the two floors on which the members and their guests had congregated, meeting and shaking hands with performers and stopping to exchange a few words with them. J. J. Murdoch, Sam Hodgdon, and A. L. Robertson, the latter Mr. Albee's secretary, also went about the club greeting the guests.

Motion pictures were taken of the assembled guests in various parts of the club which will be shown on the screens in the various vaudeville theatres throughout the United States and Canada.

The following were among the performers and guests who attended the club on Friday night:

Blanche Ring, Harry Weber, Julie Ring, Max Gordon, Lou Holtz, Jimmy Hussey, Nat Siegel, Thomas Fitzpatrick, Charlie Fitzpatrick, Leo Fitzgerald, Sim Kerner, Alec Hanlon, Sam Liebert, Frank Walsh, Jules Bernheim, J. D. Chadwick and wife, Frank Griffiths, Dorothy Kelley, Al Leroy,

(Continued on page 35.)

CIRCUS COMBINE CHANGES ALL DEP'T HEADS

SOME EXECUTIVES LET GO

The amalgamation of the Ringling Brothers and the Barnum and Bailey circuses has let out some of the men formerly connected with the two organizations, for each employed a head of each department, and the combination cuts the force in half.

For the department heads of the combined shows, the Ringlings have chosen seventeen men from the Ringling show, and twelve from the Barnum and Bailey show. Fred Worrell, formerly general manager of the Ringling Show, becomes general manager of the combined shows. This position has been vacant with the B. and B. show since the resignation of Sam McCracken several years ago. Charles Hutchinson, treasurer; Carl Hathaway, assistant treasurer; Fred De Wolfe, auditor, and Frank McIntyre, superintendent in front, all B. and B. men, are retained in their old positions.

In the press department there only remains one B. and B. man, Jay Rial, the others, J. F. Donaldson, Ed. P. Norwood and W. H. Williams, having been with the Ringling Show for more than six years. Frank Cook, the B. and B. adjuster for years, will continue to smooth out matters for the show on its travels. The twenty-four hour men are W. J. Conway, B. and B., and William Carr, Ringling. W. H. Horton, general agent for the latter show, will have the same berth with the combined shows. Lew Graham, side show manager; Nick Pettit, general contracting agent; Olly Webb, superintendent of the commissary department; Frank Doyle, superintendent of ring stock; George Denman, superintendent of elephants; Jimmy Whelan, superintendent of canvas; John Brice, head detective; George W. Goodhart, manager Car No. 1; Tom Daly, car No. 2, and Charles Snowhill, car No. 3, all former Ringling employees, are retained.

James Patterson, superintendent of the menagerie; Tom Lynch, superintendent of baggage stock; John McLoughlin, superintendent of trains, and Chick Bell, in charge of tickets, of the B. and B. forces, complete the list of heads of the business forces.

Fred Bradna, B. and B., and John Agee, Ringling, are the equestrian directors. The only new engagement is Merle Evans, who has been secured as bandmaster.

TO KEEP THE FULTON

Oliver Bailey wishes it known that a report to the effect that he was about to relinquish the lease on the Fulton Theatre is incorrect; that he intends to remain in possession of the house and that Mme. Kalich in "The Riddle Woman" and Please Get Married, have both done excellent business there. As a matter of fact, he says, he is preparing to produce a new play there himself, as soon as it is available.

BELASCO HAS NEW PLAY

David Belasco has a new play by Avery Hopwood, the title of which has not yet been announced. The show will have its premiere some time in September, with Ruth Perry, now in Morosco's "Lombardi, Ltd.," in one of the roles. During the Summer she will be in a show for Weber and Anderson.

ADAM FOREPAUGH DIES

PHILADELPHIA, March 29.—Adam Forepaugh, at one time a circus owner, died of paralysis tonight at his home here. He had been in ill health a number of years. Mr. Forepaugh was in the fifties. He was interested in theatrical affairs the greater part of his life. In distinction to his father, a pioneer in circus shows, the son was often called "Adam the Younger."

ARMY SHOW BIG HIT

ALLERY, France, March 5.—"The Front Line Review," a show composed entirely of men who have either been wounded or gassed, and under the business management of Harry Lenetska, formerly of the New York offices of the Orpheum Circuit, is very popular here because there are a number of professionals in the cast.

The show consists of a musical program, divided into two parts and five olio acts. Jack E. Mann, Bill Collins, Roy Jensen and Billy Terry, of Al. G. Fields minstrels, are the four end men of a minstrel review put on as the first act. The interlocutor is Samuel B. Barnett, while Jack Levinson, Frank Nobbe, Earl Tegido, Claude Titworth, McClure Wardle, Oswald McLaughlin, Russel J. Francis, Gustave Tarkanny and Bill Collins render solos. Incidentally, the minstrels' work is done in white face.

The olio program is begun by Lindsay MacPhail in a pianologue. MacPhail has studied with Ludwig Beck of Chicago, and is also a composer, having written ten musical numbers for the show. He is followed by Billy Terry, Jack Levinson, Walter Miller, Earl Tegido, Claude Titworth and Gustave Tarkanny, known as the front line sextette, and styled "The Whizz Bangs of Harmony." Collins, Jack Mann, Reginald Herin and Samuel Fink have the parts of patients and Clayton Sutton that of a nurse in a comedy burlesque playlet on a ward in an A. E. F. hospital. Russel Francis plays the role of the ward surgeon and Walter Verberg that of the ward master. Elbridge Charleton, who has played in the Orpheum Orchestra and at the French Opera in New Orleans, furnishes a number of violin solos, both classic and jazzy, in the fourth number of the Olio program. Samuel Fink is an eccentric comedian and renders impersonations of Doc O'Neill, Willie Weston, Ben Welch and other well known performers.

A scene in a French wine shop is the closing number. Four men impersonate women in this portion of the show. Jack Mann, Bill Collins, Billy Terry, Roy Jensen, Clayton Sutton, Ronel Hill and Lino de Credaro are included in the cast and Moors, who does a sort of semi-oriental classic dance, is the feature.

Lieutenant Larry W. Smith, formerly of the team of Wilbur and Mack, has the show under his personal direction.

"The Front Line Review" also has a twelve-piece orchestra including Lindsay MacPhail, the pianist and director; Elbridge Charleton, first violinist; Frank Robertson, violinist; Oliver Wood, cellist; Charles R. Holland, viola, Rollo Pickford, clarinet; Tony Fortuna, cornet; LeRoy Havana, John Greenwood, flutists; John Williams, trap drummer, and Jack Marshal, trombone player.

"DARKTOWN PLAYERS" OPENS

KANSAS CITY, Mo., March 27.—The "Darktown Players," S. H. Dudley's show, opened here this week and is playing to capacity business. The show will stay here until April 6. It opens in St. Louis on April 7 at the Coliseum, which has 7,000 seats. S. H. Dudley is expected to appear with the show in St. Louis.

BALDWIN JOINS "LET'S GO."

SAN FRANCISCO, March 27.—Jack Baldwin, formerly at the Winter Garden, New York, joined the "Let's Go" company at the Casino at the beginning of this week. He formerly played with Jack Wilson, one of the chief comedians of the "Let's Go" show which Fanchon and Marco are putting on.

VETERAN MANAGER TO RETIRE

PARIS, Ill., March 29.—L. A. G. Shoaff, owner of Shoaff's Opera House, and manager of that theatre for fifty-five years, has decided to retire. I. W. Bullington, of Huntington, West Virginia, will take charge of the theatre on July 1.

OPELS OPEN APRIL 28

HOLLAND, O., Mar. 27.—The Opels will open in this town on April 28 for the benefit of the Modern Woodmen of America lodge. They have been booked solid for the season for one night stands.

VAUDEVILLE

KEITH THEATRES SHELTER COLD SOLDIERS

FURNISH COMFORT DURING STORM

Recently discharged men in uniform and those on furlough who found themselves without funds for sleeping quarters during the storm of last week found a haven of rest when the New York Keith and Proctor circuits kept their houses open and warm. Besides a cozy place to sleep, the men were served with hot coffee, sandwiches, doughnuts and cigarettes.

Orders were sent the different managers last Friday to announce that men in uniform would be welcome. In some of the houses a sign was placed in the lobby. At Proctor's Fifth Avenue all men in uniform were admitted free of charge after 5 o'clock in the afternoon. About twenty-five slept in the building.

Forty men made their headquarters at Proctor's Twenty-third street house. One sailor came in about 1 o'clock in the morning, coatless, stating that his coat had been stolen. Some left "calls" so they could get an early morning train. A hot "feed" was served, also cigarettes, and the talent among the men staged a little impromptu show.

In the vicinity of Keith and Proctor houses district police were notified the theatres would be open. About twenty-five men slept in the Palace, six at the Colonial, three at the Bushwick, three at the Harlem Opera House and four at the 125th Street.

Many of the men stated they did not care to stay at rooming houses kept by different organizations for soldiers because of the uncertainty of having any of their clothes or other articles left when they awoke in the morning. Some did not have money for a bed and others preferred to stay in the theatres rather than go out into the storm looking for a place. Civilians were not turned away.

ALBEE AIDS PALACE EMPLOYEES

Three rooms in the basement of the Palace Theatre building have been decorated and furnished by G. F. Albee personally, at an expenditure of approximately \$20,000, for the use of the employees of the building.

The apartment contains a dining room, kitchen and washroom, and is to be used by the employees as a sort of luncheon club, where coffee, tea and soup will be served free. This benefaction on the part of Mr. Albee is one of his methods of showing the personal appreciation he feels for the faithfulness of the building's employees, most of whom have worked there since the building was first opened in January, 1913. M. P. Ryan is superintendent of the building.

NEW ACT NEARLY READY

"The Doctor in Brooklyn," a farce playlet by Grace Sibyl Meehan, which has been played in England and Canada, but never in this country, is scheduled to open here within the next two weeks. Besides the author, who is to be the featured player in the act, the cast includes the following: J. McCormick Beeten, Florence Stewart and Alice Irwin.

MA-BELLE'S NEW ACT READY

Ma-Belle's Ballet is scheduled to open in one of the Fox houses next Monday. The act, which has been staged and directed by Ma-Belle, has eight people, of whom three are principals. These are Juan Montalvo, Victoria and Sylvia Winkel. Sam Fallow is booking the act.

FIFTH AVENUE HAS A MYSTERY

A mystery hangs over the salary which a member of the Four Roses act claims she did not receive for the turn's services, after finishing an engagement at Proctor's Fifth Avenue, last week. According to report, the member of the act who is charged with the duty of collecting the act's salary, signed a receipt, which was handed to her by someone connected with the house staff. The person who handed the receipt to the performer, is said to assert that he placed the money on a table and walked away assuming that the performer who had signed the receipt would pick it up. Bill Quaid is conducting an investigation to find out what became of the missing pay envelope.

TRICK HORSES SOLD

Three trick horses belonging to Milt Mooney, who had a horse act in the Hippodrome show four years ago, were sold at auction last week at Durland's Riding Academy. The first of the horses brought \$190, the second \$100 and the third \$90, a total of \$380.

The reason given for the sale of the horses at this time was because there is a board bill due for the stabling of the animals far in excess of the amount received for them at the sale.

Before joining the Hippodrome show, Mooney presented his horse act in the Ringling Bros. circus.

CLAIMS NAME INFRINGEMENT

Frank Garfield, of Garfield and Smith, has informed the N. V. A. that there is an act playing in vaudeville calling themselves Smith and Garfield. Garfield has requested the N. V. A. to ask the Smith and Garfield act to cease using their present names for professional purposes. The complaint is being investigated.

YEOMANS SAYS FAGAN LIFTED

George Yeomans has registered a complaint against Noodles Fagan, in which he advises the N. V. A. that Fagan is using some of his stage material. Yeomans did not go into particulars in his letter, however, and the N. V. A. Complaint Board has communicated with him, asking for more detailed information regarding the alleged lift.

HALT FOR REPAIRS

Two of Herman Becker's musical acts have been temporarily halted and were undergoing fixing last week before being sent out again. They are "Help Police," with nine people and headed by Al Lavan, Jack Barton and Jo Taylor, and "Oh, You Devil," also with nine people, of whom Jack Davis and Jack Marcus are the principals.

SAUBER HAS NEW ACT

"The League of Nations" is the name of a new act Harry Sauber is producing. The principals are: Claude West, Bob Stone, Jane Chesney, The Army and Navy Singing Four, consisting of the following, Walter Hanover, Shep Waldman, Harry Mortimer and Sammy Schwartz.

JEANNETTE KAHN ENGAGED

Jeannette Kahn, secretary to Henry Chesterfield, of the National Vaudeville Artists, announced her engagement last week to Myron Stewart. The wedding is scheduled to take place some time in June. Mr. Stewart is a successful young business man.

McKEE JOINS DURAND

John B. McKee, son of Sam McKee, has joined the staff of Paul Durand. Mr. McKee will dig up new material and book acts on the floor for the Durand office.

PATRICOLA CHANGES AGENTS

Patricola, formerly booked through the Harry Weber office, has changed her booking affiliations to William S. Hennessy.

WANT BUCKNER ARRESTED, SAY CREDITORS

GOES INTO BANKRUPTCY

Arthur Buckner, the booking agent, against whom an involuntary petition in bankruptcy was filed last week, is to have his recent business transactions aired before the Federal Grand Jury if the efforts of attorneys representing his alleged creditors are successful.

Last Thursday afternoon Charles Goldenberg, attorney for the petitioning creditors, visited United States Assistant District Attorney Joyce in an effort to obtain a warrant for the arrest of Buckner. Goldenberg charged that Buckner had recently used the mails to defraud, while obtaining partners in his theatrical business. The conference between Goldenberg and Joyce was adjourned until sometime this week, at which time, Goldenberg stated, he will again try to have the warrant issued.

Buckner's booking office was at 1562 Broadway, and on February 18, last, it is alleged, he obtained \$1,000 from Charles A. Hahn, a recently discharged sailor, the money being paid by Hahn for a fourth interest in the Buckner theatrical business. An agreement was drawn, under the terms of which Buckner was to receive one-fourth of the profits and was to contribute to the rent, telephone and postage expenses. The rent was not to exceed \$21.25 per week, the telephone \$5 per week, postage \$5 per week and incidentals \$5 per week. Beyond these maximum amounts Buckner was to furnish the money. Buckner was also to be responsible for all debts.

However, it is alleged that Buckner afterward took in other partners, whose collective interest in the business amounted to more than the three-fourths interest that Buckner held after his partnership agreement with Hahn.

Judge Learned Hand appointed John L. Lytle receiver of the business, and the latter is making an investigation of Buckner's affairs. Last Saturday the receiver examined Sigmund Werner, owner of the cafe at 1412 Broadway, and F. W. Kingsley, of the Parisienne Restaurant, 945 Eighth avenue, where Buckner presented revues, furnishing the girls and the costumes for the respective cabarets. Buckner also ran the show at the Arcadia Cafe, Brooklyn.

Kingsley told the receiver that he paid Buckner \$500 a week for the show and an additional fifteen per cent of the gross above \$3,000. Werner stated that he paid Buckner ten per cent of the gross receipts of the show. At the present time, both testified, Joe Mann is running their revues. The receiver instructed both of the cabaret owners to retain the costumes furnished by Buckner until further instruction as to their disposition by the Court.

WANTS \$100 ALIMONY

SCHENECTADY, N. Y., March 27.—It is up to Justice Henry V. Borst, of the Supreme Court, in Amsterdam, to decide whether or not Grace La Rue will get the \$100 a week alimony that she demands from Byron Chandler. Miss La Rue was granted an interlocutory decree of divorce from Chandler by Justice Borst, and the question of the alimony will be settled at a later hearing.

SAIL FOR AUSTRALIA

SAN FRANCISCO, Cal., March 29.—Larsson and Jackson sailed from this city today for Australia. They have been booked by Roehm and Richards, of New York, to appear at Melbourne and Sidney.

CLAIMS NAME OF ACT

Charles Hunter, of Capes and Hunter, threatened last week to take action against Lewis and Gordon, who recently presented a new act in vaudeville, entitled "In Bed and Out."

Hunter says that he is the owner of a copy-righted act entitled "In Bed and Out," the title of which is being infringed upon at present by Lewis and Gordon, he says. He does not claim that any part of his story is in the Lewis and Gordon act, however.

Whether Hunter will place the matter in the hands of his attorney or file a complaint with the N. V. A. is a question that had not been decided by him late last week. He is at present rehearsing a new act with Edith Mae Capes, formerly of Capes and Snow. Ray Deuser and Florence Conrad are also to be in the Capes and Hunter act.

SAYS TRIO IS USING NAME

George Skipper, formerly of the act known as Skipper, Kennedy and Reeves, has filed a complaint with the N. V. A. against the above mentioned act, in which he alleges that the combination is using his name, although he is no longer with the turn. Skipper, who is now doing an act with Herbert Ashley, claims that the use of his name in the Skipper, Kennedy and Reeves combination tends to cause confusion in the booking offices, and consequently has asked the N. V. A. to request the trio to eliminate his moniker from their billing hereafter. The N. V. A. has written the Skipper, Kennedy, and Reeves turn, informing them of Skipper's kick.

TO FIGHT CABARETS

PHILADELPHIA, April 1.—Local liquor interests are going to put up a united fight to prevent saloons from violating the cabaret law and to have all saloonkeepers who do so prosecuted to the full extent of the law. The Philadelphia Retail Liquor Dealers' Protective Association has united with the Philadelphia Lager Beer Brewers' Association to see to it that the law is upheld in regard to dancing in places where liquor is sold. A meeting of the associations, held jointly in the Penn Building last week, was productive of a resolution that both organizations would do all they could to eliminate breaking the cabaret law.

CLAIM HEALEY IS USING BIT

Fenton and Fields filed a complaint last week with the N. V. A. against Ted Healey, in which they state that Healey is using a piece of business which they describe as "singing an Italian opera off-stage and then entering in black-face."

Fields alleges that he has been identified with the business in question for years. The N. V. A. is taking the matter up for adjustment.

"HITCHY-KOO" SCENE IN VAUDE

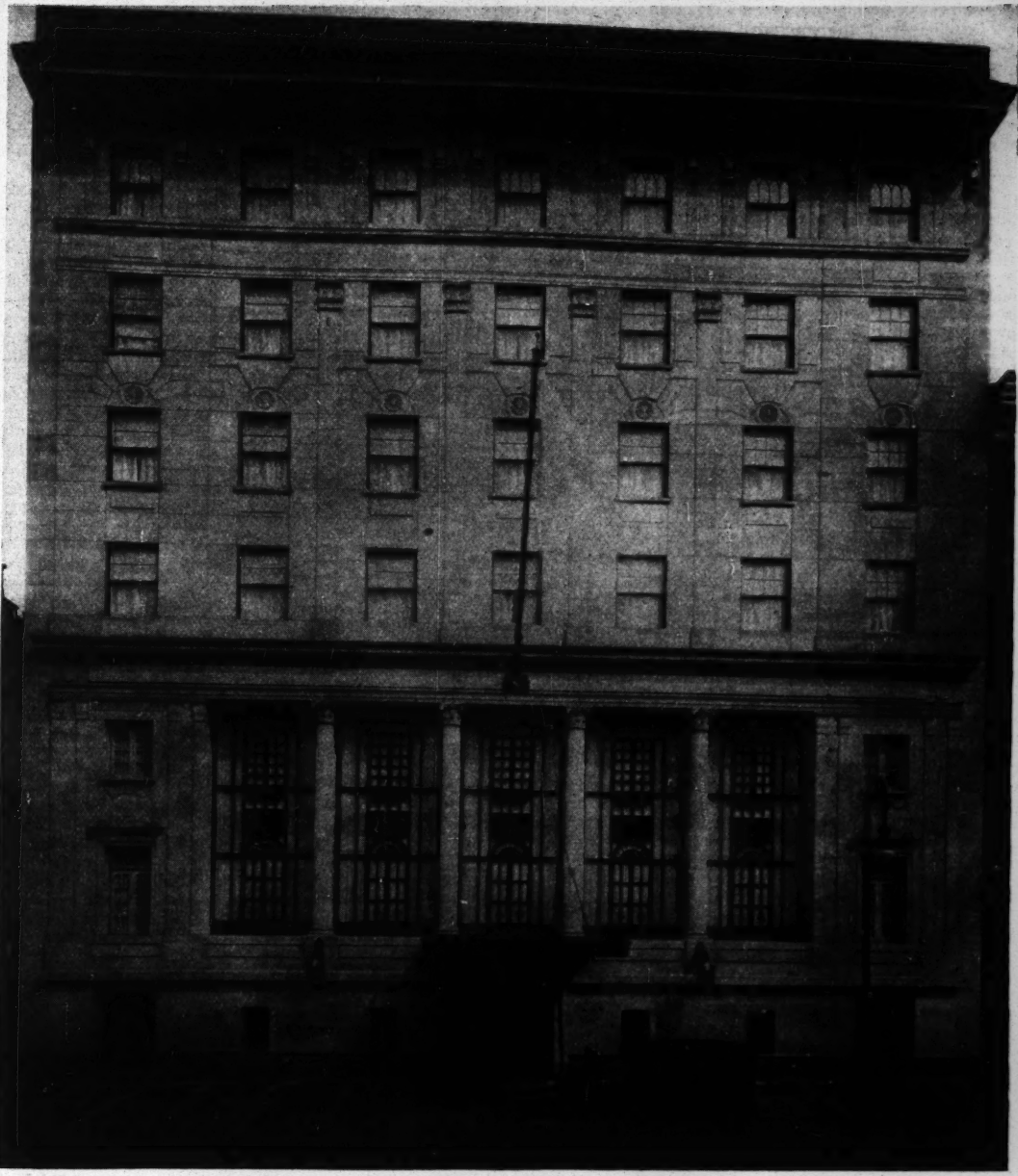
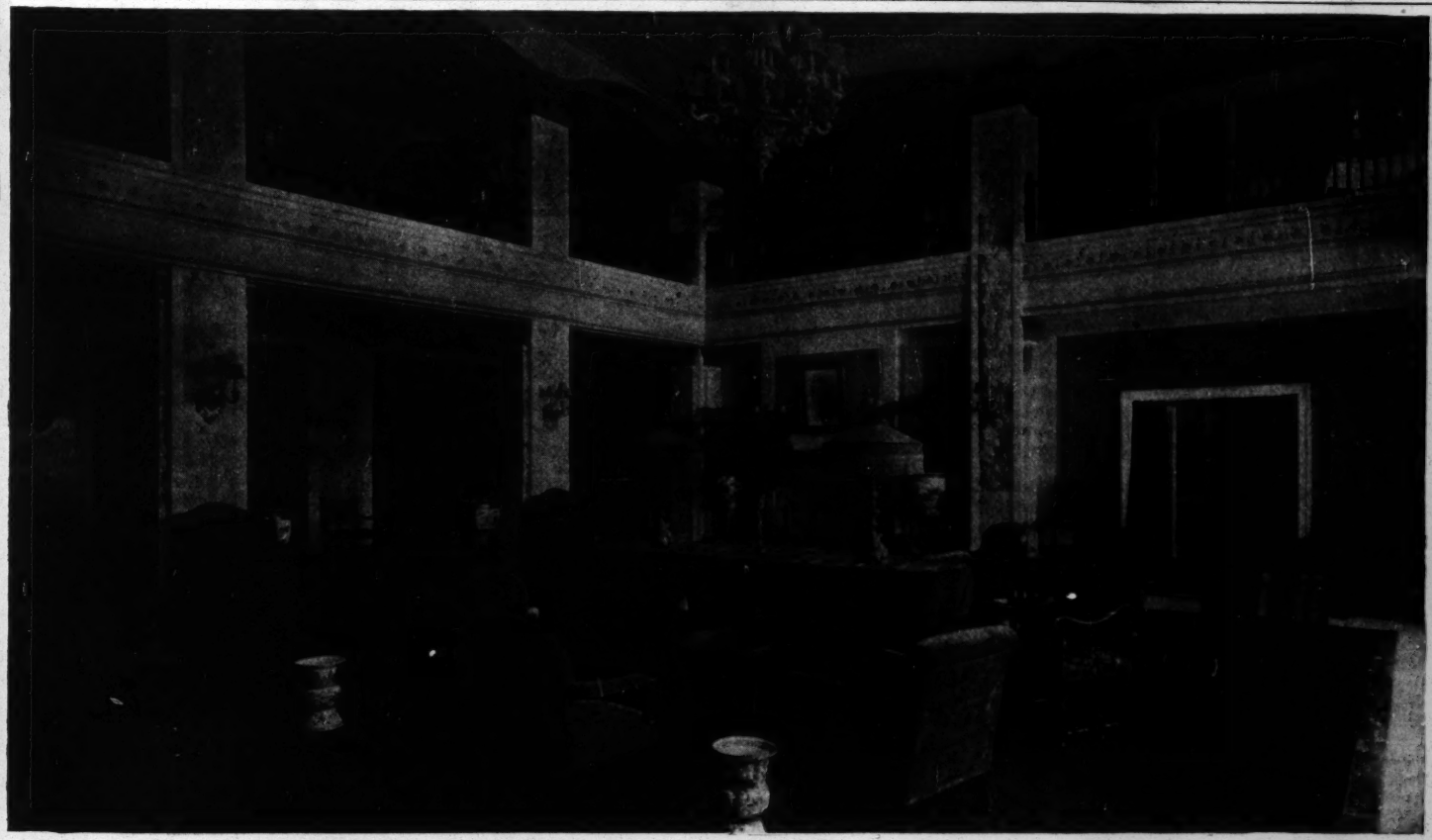
Sam Shannon is producing the photographic scene from "Hitchy-Koo," with Frank Shea in the Hitchcock role, and with Mildred Elaine and Johnny Weber supporting him. Harry Murray, Helen McDonough and Jimmy Rogers are also in the act, which has special music by Walter L. Rosemont. It is scheduled to open Thursday at the Prospect.

JOE COOK JOINS BEDINI

Joe Cook has been engaged to appear in the Jean Bedini summer show, which will hold forth at the Columbia. Cook is under the management of the Weber office.

HAVEZ GOES TO CALIFORNIA

Jean Havez has gone to California, where he is to write a number of new acts and also do some work on a new musical comedy.



New
Clubhouse
*National
Vaudeville
Artists*

VAUDEVILLE

PALACE

With Phina and company, Shelia Terry, Jack Norworth and Van and Schenck all appearing in the first half of the bill, a fast pace was set for the balance of the show to follow. Franklyn Ardell was out on account of illness and Van and Schenck, who are doubling at the Riverside, were brought down to fill the vacancy. This brought four singing acts in a row, each one of which scored a genuine hit.

The Four Roeders, two men and two women, opened with some well put over acrobatic stunts and feats of strength. The finishing bit, in which one of the women, without apparent effort, walks off, carrying five people, made an effective ending.

Phina and her Picks, with some new songs, most of which were of the published variety, and the clever dancing which has met with such success in all the local houses, scored strongly in the second position. A new special song, sung by Phina, describes the act and its history, and scored well.

Shelia Terry did excellently in her musical playlet, "Three's a Crowd." Written by William B. Friedlander, the little piece is bright with clever lyrics and tuneful with sparkling melodies. She was assisted by Ben Bard and Gattison Jones, who contributed considerably to the success of the offering, written as a vehicle for the exploitation of Miss Terry's many talents.

Jack Norworth found the fourth position all too easy and, with some new songs, a clever little colored girl who works with him in the final song number, and some new and bright patter, stopped the show completely. Seldom has a bigger hit been scored by this clever artist than at the Monday afternoon performance. Fred Meade plays Norworth's accompaniments artistically, while the songs, themselves, are gems as rendered by this clever performer. The singing waiter number scored strongly and the "Pick-aninny's Paradise" song, with the little colored girl seated on the piano, for the finish, brought Norworth back for innumerable bows. The applause ended only after Norworth had announced the appearance of Van and Schenck.

After three months away from the city, Van and Schenck returned with a song repertoire which, rendered in their artistic manner, was a delight to the ear. A comedy number telling of the origin of the Shimie dance got many laughs. According to the lyric of the song, the new dance craze comes from France, and its peculiar movements can be traced directly to the effect of the raids of the cooties on the soldiers. A good Irish song was well received and a comedy Italian duet in which the merits of ragtime and grand opera were compared, got a big hand. A well rendered ballad was finely received and another clever number brought the act to an applause riot finish.

Lou Holtz opened after intermission and did well, notwithstanding the fact that there is room for improvement in so far as his choice of material is concerned. His songs are good, but the talk fails to keep pace with them. Holtz has a fair voice and considerable personality and, with better material, would do excellently.

Marie Dressler, who, according to her program billing, is "benefiting" herself after having devoted herself for two years to Liberty Loan Campaign, and entertaining the soldiers and sailors. Miss Dressler's performance will be reviewed under "New Acts."

Toney and Norman found the next to closing position a hard one and experienced difficulty in keeping the audience seated. The act is rather slow and quiet for so late a spot. Toney's knock-kneed dance got a big hand for the finish.

Winston's Water Lions and Diving Nymphs, a marvel from the aquatic act standpoint, closed the bill and did excellently.

W. V.

VAUDEVILLE REVIEWS

(Continued on page 9)

RIVERSIDE

De Witt, Burns and Torrence in their novelty offering, "The Awakening of the Toys," opened the show and started the bill off in excellent shape.

Harry Masters and Jack Kraft did well with their satire on the song and dance man of the past, present and future. The boys dance well, and this portion of their act is pleasing. Their singing, however, leaves much to be desired.

Edmond Hayes in the Arthur Hopkins sketch "Moonshine," gave an excellent characterization of a mountaineer moonshiner who, while operating his illicit still, kept alive a feud started by his grandfather. The original cause of the trouble had been forgotten years before, but the mountaineer kept the flame of hatred burning, and as fast as a member of the enemy family grew to manhood, sought him out and killed him. The story of the little playlet revolves around a revenue officer who the mountaineers had sworn to kill, but when captured skillfully talks his way to freedom. Hayes does excellent work in the sketch, but the piece is too quiet and moves rather slowly for these days of rapid-fire vaudeville.

Lillian Shaw scored a big hit with a well selected and finely sung repertoire of popular and special numbers. Opening with a comedy Italian number, her act started off in excellent shape and improved with the introduction of a clever Hebrew comedy lyric, which questions the why of the ham in Abraham. Her bride number was next, and its sequel, with the baby carriage, ended the act with big applause and numerous curtain calls.

The Ford Sisters, with Arthur Anderson at the piano, closed the first part with their revue, one of the best costumed, staged and executed dancing acts in all vaudeville. The work of the sisters is too well known to need further comment, and their offering is all that could be desired. One of the hits of the show was scored by them.

Chilson Ohrman, the prima donna, with Boyde Wells at the piano, opened after intermission, and rendered a program of classical and operatic numbers. Her voice is a pure, light soprano, particularly pleasing in the upper register and used with excellent taste. Some striking gowns were worn by the prima donna, who made a remarkably quick change during the playing of a selection by Wells.

Bert Williams, who scored a hit of enormous proportions at this house a few weeks ago, is back with some new songs and stories, and duplicated his previous success. Williams is an artist of the first grade, every bit of his material is selected with the greatest care, and in putting it over he is in a class all by himself.

Van and Schenck received almost as much applause at their entrance as a good act gets at its finish. The boys are great favorites at this house and a considerable portion of the big audience that witnessed the Monday night performance joined in the welcome. The clever singing pair have for their reappearance at this house one of the best song repertoires with which they have ever been identified. Each one of the numbers seemed exactly fitted to the singer and each one scored. One of the big hits of the bill was scored by the singers, who could have remained on almost indefinitely.

Margaret Edwards, billed as the perfect girl from California, closed the show with some physical culture exhibitions and a bit of dancing. While Miss Edwards is clever and her offering is interesting, it needs speeding up in a number of places before it can hope to hold such a late position on the bill. Closing a big vaudeville show is a difficult undertaking, and to be successful the interest must not be allowed to lapse for a second.

W. V.

ROYAL

The bill this week was not up to standard and dragged very much. Mme. Petrova was badly handicapped by a nerve-racking cough, and it remained for Georgie Price to save the show. He did so in a manner that would be a credit to any veteran vaudevillian.

The Gliding O'Mearas opened the show with a number of dances gracefully executed. Both present a pleasing appearance and have good personalities. The dancing is a relief from the run of jazz and eccentric stepping now seen in vaudeville, and scored a generous hand.

DeVine and Williams did not have any trouble in the second spot with a so-called variety offering. They start with both taking the parts of drummers, the male member as a "laughing-gas tablet" salesman and the lady selling infants' headwear. They delivered some ordinary patter and then put over a burlesque on a melodrama that was good for a few giggles. The pair closed with some passable imitations of how they thought certain big time stars would deliver a song.

Karl Emmy and his pets found the going easy and took a big hand. Emmy has some new dogs in his collection and would do well to get some new patter. The canines performed in their usual live manner and brought forth a lot of laughter with their comedy antics.

Josie Heather, assisted at the piano by William Casey and by Bobbie Heather, who comes in for one number, offered a selection of character songs by William Friedland and Jean Havez. She started with a good comedy number, bawling the fact that she could never hold on to a beau. Casey revealed capable ability on the ivories in a solo and Miss Heather delivered a Scotch number in which Bobbie Heather, taking the part of a Scotch laddie to perfection, came in for the chorus. A Highland fling was gracefully performed. A few other numbers by Miss Heather sent her off to a fair hand.

Henry Keane, with Miss Renee Noel and Willard McKegney, closed the first half with a pleasing sketch by Aaron Hoffman entitled "The Unexpected." The plot is strong and the presentation excellent.

The Ward Brothers opened the second half with their "Bertie and Archie" skit, in which one takes the part of an Englishman visiting America and the other of an American. The boys put over their act well, but are in need of newer material. Every act with an English comedian seen in vaudeville uses the same line of patter. The dancing end of the turn could be worked up to better advantage, as it went over well.

The baseball hit, which gave an idea of the English views on the great national game, was excellent.

Olga Petrova found a wonderful reception awaiting her and was not permitted to leave without a curtain speech. She offered her old songs as an opener, among which was her well known parrot number. The dramatic bit, which she calls "The Shulamite," was very well done. Mme. Petrova has a very bad cough which continually interrupted her numbers, and only her wonderful personality saved the offering.

George Price, assisted by Henri Young at the piano, took the house by storm and made one of the biggest hits of the season at this house. He stopped the show, and was not permitted to leave the stage until he had rendered three more imitations of different big time stars. Price is no longer a comer, but has arrived in the big time headliner class to stay.

The Belleclaire Brothers closed the show with a number of thrilling acrobatic feats. They held the house to their last bow.

G. J. H.

ORPHEUM

John Regay and the Lorraine Sisters led off with a dancing act that, outside of a few weak spots, went well.

Regay started with a "Rube" song, sung while he was in corresponding costume. When he finished, what were apparently two scare-crows suddenly came to life and turned out to be the Lorraine Sisters. The trio did a dance, followed by some stepping by Regay, alone. All of this happened in one, after which the drop was lifted, disclosing a special setting in three. Some dancing by the girls that was not so good, was followed by a corking eccentric dance by the male member of the trio. They did a dance ensemble for the finish and received a fair-sized hand.

Libonati played a number of popular and one or two classical tunes upon the xylophone in a manner that won him two encores. He is a capable musician and has selected a repertoire of song hits, which, played in his way, will please almost any audience. He started with a popular waltz melody and followed with two jazzy tunes. A classical piece, rendered under a white spotlight, was the feature of the offering.

Billy Gaxton offered "The Junior Partner," assisted by Jane Elliot, Bertha Hally, Guy B. Kibbee and Alphonse. Gaxton had the role of Hal Jepson and the others played the parts of Dot Jepson, Mrs. Van Dinwiddie, Henry Dinwiddie and Jim Basset, respectively. The theme of the playlet is a well-worn one, but is worked out nicely and Gaxton's clever performance more than keeps up the interest. Alphonse Lincoln provoked mirth as the human advertisement and the rest of the cast did creditably.

Russel Mack and Blanche Vincent sang and talked their way into favor. Mack is a personable chap and his partner assists ably. A number of funny stories by Mack started the turn off in fine fashion, although one of the gags is rather suggestive and should be omitted. Some dialogue, started when Miss Vincent appeared, was good for a few laughs and the "Ophelia" song, which followed, went well. The patter and a prohibition song, in addition to one or two other songs were well liked.

Gus Edwards, supported by Vincent O'Donnell, Beatrice Curtis and Alice Furness, presented a song revue that drew a full measure of applause. Edwards sings well and the fact that he composes his own music helps make him popular. He is finely assisted by the two girls and little O'Donnell who perform excellently. The act is "all there."

Bobby O'Neill sang a number of songs and did some talking together with Evelyn Keller, who made her presence felt. One song was put across with a punch and a soft shoe dance by the principal hit its mark. The two songs at the end were cleverly rendered by the duo and were liked. They tarried a bit too long, however, to get the best results. It would be a good idea to cut the offering a bit.

Marie Cahill sang a few snatches from some of her former successes, rendered one or two new songs, and delivered her telephone talk in her usual clever manner. Following the medley of bits from her old melodies, she did her talking, drawing numerous laughs. A dramatic little ditty, by Jim Europe went over with a punch, and her concluding "Dixie" number, scored solidly. Miss Cahill is a performer of rare ability and makes every moment she is upon the stage delightful. Carl Gray provided the piano accompaniment.

Moss and Frye registered one of the big hits of the bill with a series of nonsensical remarks and a few ballads, sung in pleasing fashion. The talking, delivered with a sort of mock solemnity, and not possessing a semblance of sense, was a riot of laughter. They are one of the funniest pairs in vaudeville.

Howard's Spectacle, an animal act, closed the show and found it hard holding the crowd in. The lateness of the hour made the closing position a hard one for the dogs and ponies.

I. S.

VAUDEVILLE

ALHAMBRA

Dancing prevails at the show this week, and a general switch was made in the arrangement of the acts.

Color Gems opened with a pretty tableau offering. The different poses shown were symbolic of various nations, mainly. The girls all have pretty figures and do their work well. The offering scored nicely as an opening number.

Ted Doner started with a new opening song and then offered his imaginary girl number. A new "blues" number is also a good feature of his skit and was rendered in a "blues" manner that went over great. His imitations were well done, and his own dance took a big hand. Doner has put some fresh material into his offering and the new numbers are ones that are sure to please.

"The Singing School," a "rube" act with seven men and three women, found easy going with an offering of songs and comedy. The scene is laid in a room which is a cross between a kitchen and a parlor, where the company is meeting to sing at the county fair. The singing by the entire company showed fair harmony, and a few solos went over well. A number on the guitar, with the player yodelling at the same time, took a big hand and was well rendered. Some slap-stick comedy, with what was supposed to be ice cream and some real Keystone stuff, with a stove pipe and blacking, brought some laughter, but was a bit overdone. A boy singing in a soprano voice and a young lady with a male voice sent the act off to a big hand, with the company joining in the chorus of a "glad" number.

George Price, assisted by Henri Young at the piano, was up at this house but a few weeks ago and found a cordial reception awaiting him. Price is doubling at this house with the Royal in the Bronx, and omitted his opening bit. He offered his "handkerchief" number, and gave his imitations, stopping the show. George has put some new material in his imitations of Jimmy Hussey, Belle Baker and Pat Rooney, all of which were excellently done.

Francis Nordstrom and William Pinkham closed the first half with "The Memory Book." The offering is well presented, has a pretty setting and the work on the part of all, including the two kiddies, is commendable.

Frank Joyce and Flo Lewis found the opening after intermission smooth running. Joyce's eccentric dance can easily rank with the best of its kind, and Miss Lewis makes a very pleasing comedienne. She should pay more attention to her make-up, however, especially around the eyes. While the patter has nothing new in it, it is nicely delivered and is good for some laughs. The dancing on the part of both, especially the Egyptian burlesque, is very well done. The team has good personalities and are comers.

George White, with Ethel Delmar, Lois Leigh and Dorothy St. Clair, found the going easy, despite all the imitating done before. Tot Qualters was not present Monday evening, due to the fact that "she bought a new car and stepped out of it while it was going and hurt her foot," as announced by White.

A stage hand, Jimmy Miller, took her part in the "doctor" bit, and did very well. White has added a lot of new material in the line of dances and costumes to his offering and also some new imitations.

Stuart Barnes followed with a number of songs and some patter, most of which was along prohibition lines, and took a big hand. Barnes has a few new gags, but could easily use a great many more. His songs are delivered in the same manner as his patter, which is good for a laugh in any house.

The Mellette Sisters, with Lew Pollock at the piano, held the house to their last number with a variety of songs and dances.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 8)

COLONIAL

The management will undoubtedly rearrange the bill after the initial performance, as the first half, with the exception of Whiting and Burt and Perrone and Oliver, contained little of merit. All but two acts carried special sets and, at times, the curtains were tangled, but it was not the fault of the hanging.

The Four Ishikawa Brothers opened after the pictures and offered a good routine of hand-balancing and contortion.

Count Perrone and Trix Oliver sang themselves into immediate favor. They opened with two operatic arias, then sang a southern medley and followed with the choruses of two ballads. Miss Oliver offered a classic selection in splendid voice and accompanied herself on the piano. Perrone sang a French number with a laughing finish and also received a big hand on an old-time classic. The singing pair were well received.

"Crosby's Corners," an act consisting of ten men, featuring Felix Rush, failed to impress the audience, due to poor gags. The playing on the brass instruments, and a solo, were the only things worth while.

Whiting and Burt scored the first big hit of the bill. A few special numbers and a well selected routine of popular songs were delivered in an excellent way. Miss Burt can surely "put over" a kid number and she received a big hand. Whiting delivered a new pop number which tells of the folks who want a key to his cellar. This was a riot, due to the manner in which he rendered it. The pantomime part of the chorus had the house shrieking with delight. Whiting and Burt have long been recognized as vaudeville's premier song delineators and they truly own their distinction.

The Twenty-seventh Division Boys did well with their war playlet. It was a good idea for one of the men to announce, prior to their appearance, that the audience should overlook the acting, as they were only recently returned soldiers.

Mignon appeared after intermission and gave impersonations of stage celebrities. The Nan Halperin number is new, and Mignon deserves credit for the impression, as the voice intonation was almost perfect. The audience showed much appreciation. She danced a la Bernard Granville, imitated Eddie Leonard and Henry Lewis and impersonated Marie Dressler to the delight of all.

Herman Timberg and his company, including Billy Abbott (formerly Abbott and White) and five violin girls, were heartily enjoyed. The skit is replete with excellent violin playing and a splendid grotesque dance by Timberg. Abbott did well in the introductory portion, but did not seem to put over his singing numbers, probably due to a sore throat. The principals did not take their full quota of bows, either.

Sidney Philips used good judgment by working fast, as the hour was late. He sang a "coon" song for the opening, told a few war "gags," one of which caused laughter, and finished with a patriotic recitation put to the tune of a song. He scored a hit of huge proportions.

Gretchen Eastman and a well selected company went through a number of finely executed songs and dances that held the house intact. Miss Eastman danced upon her toes and displayed much poise. John Guiran offered a solo, displaying a routine of steps that almost stopped the show. Walter Donegan and Mlle. Marguerite sang and danced well, and Billy Griffiths played the accompaniments on the piano. The act is set exquisitely and with a better position would undoubtedly have scored one of the big hits of the show. J. D.

FIFTH AVENUE

Mahoney and Auburn occupied the initial spot with a routine of club juggling, and a steady line of patter to give it dash.

Lou and Jean Archer were a hit from the start. They are a neat looking pair, who know how to sing and dance and, in addition, have material that enables them to make the best of their talent. They started with a double song, squatting side by side. Lou Archer then sang a lively song and did a soft-shoe dance. The "peach" song was excellently rendered by the duo, the male member of the team drawing laughter with a few farcical antics. A prohibition song by the man was followed by a "slum" song, and a tough dance concluded the offering. The closing song and dance was given a clever rendition by this skillful pair and earned a big hand for them, although the rest of the act was also well liked.

Billy Halligan and Danna Sykes offered a comedy skit that was well received, and pleased, up to the closing number, when, for some reason not apparent, there was an evident paucity of applause. The turn is an excellent comedy offering. Halligan is a comedian of more than ordinary ability and is ably supported by Danna Sykes, who presents a fine appearance. Halligan started with a comedy song in one. Miss Sykes then appeared and some patter ensued. The drop was raised and the interior of a real estate office disclosed in two. As G. H. Heddie, the real estate agent, Halligan started to sell property to his fair partner. He drifted from his point in the talking, but the material was nevertheless clever and well handled.

Hill and Whitaker, a man and woman combination, presented a musical act that was good in places and not as good in others. The man who played the violin did not appear to be at his best on that instrument, but did much better on the banjo. His partner played the harp and sang. Her singing disclosed a voice that took a pitch remarkably low for a woman, and was liked. A plantation melody was applauded at the finish.

Yip Yip Yaphankers, an aggregation of soldiers in uniform, all of whom were with the "Yip Yip Yaphank" show, registered the big applause hit of the bill in an act that included a series of whirlwind acrobatic stunts, some instrumental work and comedy. Sergeant Frank Melino, who plays a sort of leading part in the proceedings, is a young man of no small ability, and the rest of the cast is quite up to the mark. For action, there is nothing in vaudeville that approaches it. The concluding portion, where the boys go through a series of somersaults, hand-stands, hand-springs and other stunts, is a thriller, and sure to score heavily.

Rita Boland, the petite comedienne, is suffering from a slight cold. Miss Boland, who is possessed of a splendid personality and is a talented performer, was a favorite from the start and, when she departed, the applause was great. The liping song at the start was put across cleverly. Another comedy number drew some laughs, but her Irish selection turned out to be the best. The different versions of the kiss song wound up in great shape.

The Stanley Trio, with an act that has had a few changes made in it, garnered a copious quantity of laughter and applause. The man upon the stage instead of the ventriloquist now impersonates a comedian. There are also a few changes in the dialogue, one noticeable one being the addition of the cootie gag. It is nothing short of nasty and should be eliminated.

Sheilla, Gladys and Dorothy closed with a classy dance offering that held the big crowd in until the very finish. I. S.

RINGLING BROS. AND BARNUM AND BAILEY

The Ringling Brothers and Barnum and Bailey Combined Shows opened last Saturday afternoon at Madison Square Garden for the regular four-week Spring circus season and the big crowd present voted it was the "best ever."

There are many excellent acts in this season's show. Two of the outstanding ones are presented by May Wirth and the Hanneford Family.

Miss Wirth is the acknowledged queen of equestriennes, and, as such, is given the center ring where she has the arena all to herself. She eschews the simpler stunts of bareback riding and confines herself to feats, any one of which would make a star of any other woman rider. She does many backward somersaults while riding, rides in all kinds of difficult positions, makes leap after leap from the ground to the horse's back and, as a climax, with each foot fastened in a ten-inch basket, makes a flying leap to the back of her horse.

The Hanneford Family is also accorded the entire arena while their act is being presented. They come to the circus direct from the Hippodrome, but this fact that their work has been seen by admiring thousands at New York's biggest playhouse in no way detracts from their worth, for in the arena at the Garden, the value of their performance is enhanced many fold.

Another star feature of the bill is that of the statue horses, introduced by Ena Claren. For this act seven pedestals are placed at regular intervals from one end of the arena to the other. On these pedestals a series of tableaux are presented which show varied posings by white horses and dogs, with girls dressed in white.

The Cromwells, a man and woman, present a most daring high double trapeze act that places them among the top-notchers. They perform many feats, but one of the outstanding ones is that for which the man, hanging by his hands from the trapeze, holds the woman by his feet and twirls her from left to right four or five times.

Miss Tiny Kline performs on a revolving trapeze placed at the very roof of the Garden, among the big iron girders. On this trapeze she starts swinging back and forth until, finally, the trapeze "goes over the top."

Hilroy Long appears twice on the program. His first act is a "slide for life," head downwards, down a wire stretched from the upper tier to the hippodrome track. His head rests on a little wheel and the danger the performer is in can be understood when it is realized that should the wheel slip from the wire, Long would be dashed to the ground.

The Four Comrades, a quartette of clever acrobats, present an act which discloses much cleverness and grotesque comedy. These boys are contortionists as well as comedians and acrobats, and their stunts draw both applause and laughter.

The Two Arleys are styled Europe's greatest high-perch performers, and their work upholds the appellation. One of the boys balances the perch on his shoulders while his partner performs a wide range of stunts at the perch top. A thriller from start to finish.

The Jung Brothers do a comedy acrobatic act that wins applause and laughter. They are clever entertainers, good comedians and skilled acrobats.

The Wirth Family of five, two men and three women, present an equestrian act which includes many difficult riding feats and some comedy interpolations. It is a highly attractive act.

The Andresen Brothers have an aerial balancing act which rivals the best of its kind. The boys are experts in their line and what they do not do in the balancing line is of little moment.

Alf Loyal's dogs are a most wonderful troupe of trained canines. They go through a routine of feats with almost human intelligence. "Toque" and "Chiquita" are featured in the act and the former rides, leaps, and juggles in human fashion, while Chiquita is a clown dog who seems to possess a real knowledge of the ridiculous.

Laura and Pat Valdo present a boom-erang throwing act that commands attention. They are skillful workers and many of their feats drew forth many plaudits.

The Siegrist-Silborn Troupe, nine in number, have an aerial act that commands attention. The men and women perform on the flying trapezes and do a series of "returns" and "passings" that are most puzzling to the spectator.

There are many other acts on the bill which find favor. Among these are three groups of marvelously trained elephants, the Clarkons, Bird Millman, two groups of trained seals, the Neapolitans, J. Mijores and Sig. Manola, wire performers, Madame Bradna and the Joe DeKoes Troupe.

Joe Casino introduced his many up-to-date novelties including the illuminating face, in which the long, thin nose and bright eyes brought howls of laughter. A tiny dog threw several perfect somersaults and disappeared in one of the huge compartments of Casino's coat.

VAUDEVILLE

MARIE DRESSLER

Theatre—Palace.
Style—Comedy singing.
Time—Twenty minutes.
Setting—Special.

Marie Dressler, famous as a comedienne in the old Weber and Field days, who deserted the speaking stage for the pictures several years ago, is showing a new act, a large part of which is made up of the bits which made audiences roar with laughter a score of years or more ago.

Before a grey plush drop, Miss Dressler appeared and for her first number sang a song in which the modern stage was burlesqued. The Ibsen drama, which she sang, is "Not what you do but what you think"; the Russian dance craze, and the grand opera fad were handled in turn. While the song may be new, the grand opera bit with the callopie imitations of the prima donna, hearkens back to the days when Miss Dressler appeared in musical comedy with the late Dan Daly.

A comedy recitation followed, and told of a soldier stationed in Washington during the war. He was the only private in the entire city and wore his life away saluting the innumerable officers he was continually meeting.

A coon song in which a dinky bewailed the hardships of army life followed, and a war recitation ended the act.

Miss Dressler's film work has taken none of her old ability to make the most of a humorous situation or to get every laugh possible from her material, which in her new act is not of the best. While portions of it are good, others are reminiscent of the old days when audiences saw humor in lines and situations which for some unaccountable reason do not amuse today.

With the addition of some new and up-to-the-minute material Miss Dressler's vehicle will be a far better vaudeville attraction. W. V.

LOVETT AND DALE

Theatre—Proctor's 23rd St.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

Some talking and singing are done by a man and woman in this offering, which is slow as far as both material and rendition are concerned. The dialogue consists of a number of gags and quips that must have been originated in some bygone age and the singing also left much to be desired. The offering appears to be destined for a stay on the small time.

The act started with some talk, part of which missed its mark. A ballad by the woman member of the team was not put over very effectively. Some more talking followed, after which came a parody by the man that was neither a clever nor ably sung number. Some more patter, a double song, and, at the finish, a medley of parodies on popular tunes, all went poorly. I. S.

KEENE AND FOXWORTH

Theatre—Harlem Opera House.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—In one.

Two light-colored boys, presenting a neat appearance in Eton full dress suits, make up this act. They started with a song which revealed that they have good voices. A soft-shoe dance followed, showing pleasing ability in that line also. Some jazz numbers and a few single songs and dances filled the rest of the act.

The boys have pleasing voices of the negro tenor type, which generally gets over and their dancing is really a pleasure to watch. G. J. H.

NEW ACTS AND REAPPEARANCES

LANGFORD & FREDERICKS

Theatre—Proctor's Fifth Ave.
Style—Talking, singing and dancing.
Time—Fourteen minutes.
Setting—Boxed, in two.

In "Shopping" Langford and Fredericks have a bright, snappy skit, which they put over with a bang.

The scene represents a lingerie shop, in which is displayed corsets and filmy creations, and Langford, representing a salesman, enters, giving a dash of a song. He is joined by Miss Fredericks, who says she is "shopping," and the two indulge in some snappy repartee. The talk finally leads up to love making, and at the close the salesman and his customer depart to get married.

During this they sing three songs and do a dance, and Miss Fredericks does a dance alone. There is a song finish.

The act is well written, the lines are bright and witty, and the performers make the most of their many opportunities.

Langford is a capital light comedian, with a pleasing personality, and his partner is pretty, pleasing and clever.

Altogether "Shopping" is one of the brightest bits of its class this season has turned out, and as presented by Langford and Fredericks should be a winner on any bill. E. W.

LEHR, EDMONSON & MARR

Theatre—Harlem Opera House.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

These are three boys recently discharged from the army who work in their uniforms. All wear campaign bars and service stripes.

Marr, who is a song-writer, took his place at the piano, while the other two started off with an announcement in song and then went into an army parody on "Hesitation Blues," delivered in good voice. Some patter and "nut" comedy followed between Edmonson and Lehr, which fetched a good number of laughs. One of the boys delivered a "Salvation" number and took a big hand. Some more comedy and songs followed, all making up a very pleasing act.

The boys have good voices and personalities and a corking good comedian in the one wearing the Chaplin mustache. They stopped the show here and then were not permitted to leave the stage without taking two more encores. G. J. H.

DAVIS AND DARNELL

Theatre—Twenty-third St.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—Special.

Davis and Darnell, a man and woman team, work well together. The man is a capable comedian and his partner supports him well. The material is good, the performers know how to handle it, and generally provide good entertainment. Another song included would not be amiss. The woman would do well to add a kid number. The turn is a good one for the better small time and may land on the big time.

They started with some dialogue that went over well. The woman then sang a song that was well received, both because of its clever lyric and the way in which she put it over. The man made his reappearance after this number and the two engaged in some talking that provoked much mirth. Some talking by the man alone was followed by more dialogue, with business. I. S.

"NEGLECT"

Theatre—Harlem Opera House.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full Stage, Special.

This is a playlet which toured vaudeville four years ago, and, although successful then, it is doubtful if it will be good for anything but pop houses now.

The main character opens with an announcement about a sketch, in which he introduces different characters, starting with an old negro who has been a family servant for years and then introducing the others in the play, a man and woman who, for some reason or other, come up from the audience. The announcement is also entirely unnecessary, as it tells nothing about the sketch.

The story tells of an author who has written a book on neglect and preaches to husbands to be careful and not neglect their wives. At the same time, his own wife has left him and taken their daughter, because of his neglect of them, with her. She wants to come back, but he refuses to see her. The negro servant remonstrates with him and the author threatens to strike him.

The servant then leaves the room and the author falls asleep. Here another man steps in and what follows is supposed to be a dream. The new man is "Inspiration" and plays his part in a manner to inspire one to fall asleep for the rest of the play. He shows the author what terrible things will happen to his daughter and wife if he does not stop neglecting them, refusing to see them, etc. The author then awakes and calls for his wife, who comes from the next room and the couple are re-united.

As the sketch is now presented, it is a nightmare to the audience. The acting is amateurish and, in fact, the whole thing is poor. If it were presented in a farcical manner or even as burlesque, it would go great and, either that should be done or it should be thrown out altogether. G. J. H.

SULLY AND HOUGHTON

Theatre—Proctor's 23rd St.
Style—Singing and dancing.
Time—Eighteen minutes.
Setting—Two.

There is a wealth of class to this singing and dancing offering. The man wears clothes like a leading man of the legitimate and the woman is equally strong on appearance. The material offered is pretty much the same as the routine stuff presented by most singing and dancing combinations. The man dances very well at times, and at other times seems to be a bit too heavy on his feet to be truthfully described as graceful. The woman has a corking singing voice, which she uses to excellent advantage in one particularly well delivered semi-classical number. The man does not know how to tell a gag and should either learn how or stop trying, inasmuch as the one gag now told by him flops very badly, simply because he talks so fast that the audience can't understand him.

The man, as above stated, is a natty chap, whose clothes fit him like the proverbial glove. He handles the conversational patter very well with his partner, and shows a flash of real two-dollar show "class" in one or two of his solo dances, and in all of his double stepping numbers with his partner.

As it stands, Sully and Houghton's act can hold down a spot in any of the pop houses. With just the slightest bit of patching up here and there, the team could give a dandy account of themselves in any big time house. H. E.

SCOTT MOORE AND CO.

Theatre—Keith's, Jersey City.
Style—Dramatic Playlet.
Time—Fourteen minutes.
Setting—Full Stage.

"The Turn of the Cards" is the title of this sketch. It is a dramatic playlet that, in addition to being badly written, is about as poorly presented by a cast of four as anything played hereabouts in some time. The girl who has the part of Bess, recites her lines like a school girl, the man in the role of the thief is little better, the wicked married man delivers his lines in a blase manner, and his mistress, outside of the weeping, shows little or nothing in the leading role.

The theme also is weak in numerous places, details remain unexplained, and the offering is built upon a structure of truly remarkable coincidences. The dramatic moments in the piece caused scarcely any excitement and the finish brought very little applause.

The heroine has been living in an apartment furnished by the married man whom she loves. When she finds out that he is neglecting her, she pleads with him to give her his love, but he spurns her and marches out to go home to his wife. She weeps bitter tears until Bess appears upon the scene and comforts her, advising her to follow the advice once given by Horace Greeley and "Go West." But she loves the man too much and cannot make up her mind to leave. "Woe is me," she says, "the cards have always been turning against me black all along."

Bess then departs and the heroine is left alone, still weeping. Meanwhile, someone is observed crouching under the table. He steps out and explains that he is a burglar and that the other residents of the house will soon be after him. He forces her to sit down at a table with him and they nonchalantly indulge in some poker, or whatever other game it may be. Of course, when people inquire, the thief puts them on the wrong track.

Just then the married man returns and, lo and behold, the thief turns out to be his "good-for-nothing brother-in-law." He announces that he has been under the table all along and heard it all. His powerful personality then becomes evident. He tosses a handful of bills to his brother-in-law's lady friend and explains that he expects her to vanish. Bess is called and agrees to pack the trunk. Just as they are arranging things, a deck of cards is thrown to the floor and all turn out to be red. The curtain then falls as the fact is observed. I. S.

BRENNAN AND RULE

Theatre—Eighty-first St.
Style—Singing.
Time—Eleven minutes.
Setting—One.

J. Keirn Brennan and Bert Rule, song-writing singers, will win any audience at once with their pleasing manner and high class offering of ballads. With Rule at the piano, they open by singing some of their old-time and recent hits and the only thing an audience won't like is that they hear too little of each.

Both Brennan and Rule also sing individual numbers. One of the ballads is dedicated to the old 69th Regiment. Brennan recites a few lines after this number. It is an excellent piece of verse and fits in well with the rest of the act.

The audience at the Eighty-first Street Theatre forced the two song-writers back several times and was loud in its praise of the heart-stirring lyrics. They should be favorably received in the best houses in the country. J. L.



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THE NAME OF BARNUM

The fact that the name of Ringling is placed first in the billing of the Ringling Brothers and Barnum and Bailey combined circus, and the fact that the two shows have been combined, lends color to the belief that it is the ultimate intention of the owners of the two shows to make the Barnum and Bailey trademark subsidiary to that of Ringling, if indeed it is not their intention to wipe it out entirely.

The wisdom of such a course is questionable. The name of Barnum has been identified with "circus" in the United States and the country lying east of the Mississippi for upwards of three-quarters of a century. It has, in fact, become so much a part of it that the two words "Barnum" and "Circus" are synonymous.

P. T. Barnum is by many regarded as the father of the circus in America, and there is a sentimental value attached to his name that gives it a commercial value beyond that of any name ever connected with the tented show in this or any other country.

It matters not whether Phineas T. Barnum ever had his equal as a showman, which few admit. The fact remains that he was the man to found the circus on its present gigantic basis; that he was the first to use the methods of today in bringing it before the public, and his name will live in history as the greatest tented showman who ever lived.

For several years the Barnum and Bailey Circus was in Europe. During its absence other circuses were presented here, but none took its place, and when it returned it was welcomed with open arms. And no circus has ever been the favorite in New York and the East that it has.

In the West and Middle West the Ringling Brothers' Show is most popular. But so is the Barnum and Bailey Show, and the latter can always be depended on to "clean up" in any part of the country from Maine to California.

This being so, the advisability of making the Barnum and Bailey name subsidiary to any other will be doubted by the circus world in general, for old circus men believe that the value of the name of Barnum can never be equaled by any other.

GIBSON SAYS HE KNOWS

Editor, NEW YORK CLIPPER:

Dear Sir: Referring to Billy Watson's letter in your issue of March 19, it is not a difficult puzzle to solve why they threw out his "Orientals."

I looked this show over at Pittsburgh, and it is only fair to say that no mistake was made in this case.

Yours truly,

FRANK GIBSON.

Pittsburgh, March 26, 1919.

TWENTY-FIVE YEARS AGO

Col. Wm. A. Sells died at Topeka, Kan. Walter Jones was with the "1492" Company.

Chas. E. Evans and Wm. Hoey dissolved partnership. Bob Gordon and Carl Lick were with the London Belles.

"Utopia Limited" was produced at the Broadway Theatre, New York.

Maud Huth and Billy S. Clifford played Tony Pastor's Theatre, New York.

"Princess Bonnie" was produced at the Chestnut Street Theatre, Philadelphia.

"I Loved you, Kate, in Ireland" was published by Willis Woodward & Co.

"A Cruel Hiss" and "The Songs My Mammy Sang" were published by Will Rossiter.

Maud Adams and John Drew appeared in "The Butterflies" at Palmer's Theatre, New York.

Answers to Queries

S. P.—"Gass," the clown's real name. Who stumbles over people's knees.

W. H.—There was a show by the name of "September Morn."

D. A. I.—We have not heard anything of Yale Boss in years.

F. B.—Leon Erroll was formerly with the Ziegfeld "Follies."

B. S.—Julia Arthur was never the leading lady at the Empire.

R. T. C.—The Wonderland Theatre and Musee, Buffalo, N. Y., opened in 1889.

D. S., Philadelphia.—Proctor & Mansfield dissolved partnership in May, 1892.

C. A.—Aubrey Boucalt died in the New York Hospital on July 10, 1913.

N. A. S.—Robert Edeson appeared in "Classmates" and also in "Strongheart."

L. W., Phila.—Address Roehm and Richards, Strand Theatre Building, New York.

M. K. J.—Nan Campbell married a non-professional whose name was Wm. W. Miller on Oct. 29, 1914.

A. T.—Marjorie Gateson was in the cast of "Her Soldier Boy." The Shuberts produced it.

L. L.—We do not know his address. Write to the Universal Film Company, 1600 Broadway.

G. N.—Idylla Vyner has retired and lives on Long Island. Clyde Darrow died several years ago.

D. D.—George M. Cohan dramatized George Randolph Chester's "Get Rich Quick Wallingford" stories.

J. C.—It was a stock company that was playing there at that time. Consequently it is not on the road now.

G. D. R.—Billie Potter and Effie Hartwell presented the act called "I Don't Have to Shut Up" in vaudeville.

T. N. K.—"The White Pilgrim" made its first appearance in America in the Detroit Opera House on Sept. 4, 1889.

H. B.—A. H. Woods produced "On With the Dance." Write to him. He can give you definite information about the matter.

GEORGE.—The Watson Sisters appeared at Keith's Boston that week. Yes, Laurie and Bronson were on the bill with them.

P. S. T.—References to "The Keith Time" also pertain to the Proctor houses, since they are booked out of the Keith Vaudeville Exchange.

R. E.—Herbert Rawlinson is no longer with the Universal. He is now in films for the Oliver Company, at 308-314 East Forty-eighth Street.

Miss A. P.—The Howard Johnson appearing in "The Tailor Made Man" is not the songwriter. The writer of songs is still in the United States Navy.

P. V. C.—The person to whom you refer is under the management of Roehm and Richards. Write to them and they will tell you where you can find her.

R. B. D.—Herbert Marsden made his debut at the Grand Opera House, New Orleans. You have the date wrong; it was ten years before. The exact date is Sept. 19, 1889.

F. C.—Katherine Selsor, who was in vaudeville, was married to Alfred Cooper at Appleton, Wis., in May, 1917. No, he has not at any time been connected with the profession.

Y. J.—"She" was produced by William A. Brady at the People's Theatre in this city and opened on Sept. 9, 1889. (2) Yes, it was adapted from the novel of Rider Haggard.

F. H.—Cecil Moore was killed while rehearsing in a theatre in Duluth, Minn., during May, 1917. Yes, he has a sister, Alma Russell, who was with Gus Edwards' act, "School Days."

J. L.—We do not answer queries pertaining to the personal affairs of theatrical people. Why not write to him? He should know best of all about it. His office is in the Strand Theatre building.

A. H.—The music Roscoe Ails uses in doing the dance to which you refer is "By Heck." Al K. Hall and Bobby Barry in the duel scene in the first act of that show use the Anvil Chorus from "Il Trovatore."

F. L. A.—All queries regarding the addresses of actors are answered as soon as the parties can be located. Please write again, giving names and last known engagements and addresses, if possible, will be furnished.

G. K. T.—Lydell, formerly of the team of Lydell and Higgins, is now playing in vaudeville in the act called "Old Cronies," with Carleton Macey as his partner. Higgins' joining the army was the cause of breaking up the old act.

R. N.—Yes, the Juanita Hansen who is to appear in support of William S. Hart is the same person who was starred by the Universal in the film, "The Sea Flower." She has also been seen in support of Crane Wilbur this year.

D. M.—L. Wolf Gilbert, now playing in vaudeville as a member of the team of Gilbert and Friedland, and one of the proprietors of the Gilbert & Friedland Music Publishing Co., was formerly professional manager for Jos. W. Stern.

J. C. H.—It is not necessary to have a song poem copyrighted. Write your name and address and the date at its head and you can safely submit it. You can address Al. Jolson, in care of the "Sinbad" Company, Forty-fourth Street Theatre, New York.

Rialto Rattles

"UNIFORM ACTS."

Vaudeville acts are becoming more uniform.

THIS FROM JOE FLYNN.

"If a boy of 20 years of age is able to steal \$46,000 how much should a man of 36 be able to get away with?"

FAMOUS SOLILOQUIES.

"If they book me at the Palace, I'll stop the show."—Small Time Performer.

"I used to be a fool and work the legit stuff."—Moving Picture Actor.

HARRY WOKE UP.

Harry Steinfeld, the theatrical attorney, says that he thought the war was over until he saw the 27th division marching away to whip the Kaiser last week.

JUST ONE WILL DO.

The musicians are preparing 159 new demands. But we will gamble that, if they win the one giving them a raise in salary, the other 158 will be forgotten.

EVERYTHING BUT THESE.

The opening of the circus at Madison Square Garden disclosed a specimen of everything except a Bolshevik and a Cootie, those two marvelous examples of civilization.

A LUCKY COMMITTEE.

The committee representing the Catholic Church Bulletin, which condemned thirteen out of twenty-six plays it went to see, was lucky. Most folks don't get a chance to see that many shows in a year.

HIS FAVORITE PLANT.

Drawn into an argument last week in which he was asked what was his favorite plant, Arthur MacHugh, press agent for the Amalgamated Vaudeville Agency, shouted "Moss" at the top of his voice and ran for his office.

DON'T BELIEVE IN LEAGUES.

Al Leichter says that he doesn't believe in any leagues such as President Wilson is trying to put over because, once when he asked an agent in Erie, Pa., with whom he was in league, to collect a bill of \$70 for him, the agent did so, but kept the money.

SAFE, WE THINK.

Inasmuch as the jury before which she was tried has twice failed to convict her, owing, the prosecution says, to the fact that her ankles were kept well within the sight of the jurymen during both trials, it is perfectly safe, we believe, to observe that Mrs. Betty Inch is "every inch a lady."

E. E. RICE FURNISHES THIS—

"Who growls and says the play is bad? Who at the usher waxes mad? Who calls the manager a cad? The deadhead."

"Who, at the most affecting parts, When ladies weep with aching hearts, Gets up, and for the entrance starts? The deadhead."

"Who says the house is full of fleas? Who stumbles over peoples' knees, And likes to hack, and loves to sneeze? The deadhead."

"Who, just before the curtain falls, To some acquaintance loudly calls, 'To let us go and have a ball?' The deadhead."

"Who comes back smelling like a still, And makes the lady next him ill, Until her escort longs to kill? The deadhead."

"Who as a nuisance takes the bun, And should by all be sat upon? This vile, male offspring of a gun, 'The deadhead.'"

STOCK AND REPERTOIRE

HAWKINS AND WEBB PLAN
THREE SUMMER COMPANIES

With One Already Established at Flint, Michigan, Will Open Others at Muskegon and Bay City Within Few Weeks' Time

FLINT, Mich., March 31.—Hawkins and Webb have three stock companies under way for the Summer season, the first of which will open May 4, and the other two a week later.

The Hawkins-Webb Company at the Majestic Theatre, this city, is rounding out its thirty-third successful week. This company, with the exception of the leading lady, Florence Lewin, will go to Saginaw, this State, opening on May 11.

Miss Lewin, at the head of an entirely new company, will move to Muskegon, where she will start the season on May 4 in "Common Clay."

The third Hawkins-Webb organization will be located in Bay City, where the season will start on May 11.

The rosters of the two new companies are nearly completed and rehearsals for the Muskegon organization will begin in two weeks. The Bay City Company will open a week later and the one at Saginaw on May 1.

Messrs. Hawkins and Webb are negotiating for two other houses which they hope to secure, and these, if arrangements are made, will bring the number of Summer companies under the management of this firm up to five.

DUBINSKY HAS NEW PIECE

Edward Dubinsky, well known in the middle west as a stock manager, is going to present a big city production. On April 21 he will open "The Dangerous Age" in Chicago, at the Blackstone Theatre. Ben Johnson, who closed in "The Net," a short while ago, will have the leading role. Others in the cast are Albert James, seen recently in "Seventeen," Stuart Walker's production; Dwight Frye, James Marshall, Thomas V. Morrison, J. Burke Morgan, Grace Anderson and George Kinnear. The play is now in rehearsal under the direction of Henry Trader.

HAMILTON STOCK TO CONTINUE

HAMILTON, Can., March 26.—Manager George Stroud definitely announces that the Savoy Players will remain through the Spring and Summer. Business with the company has continued good, the Lenten season having little effect upon the attendance. Doris Underwood joined the Players last week as second woman and, in "What's Your Husband Doing?" scored a personal hit. Another new member is David Rogers, who has been engaged for general business. This week "Not With My Money" is being offered. Next week "Seven Keys to Baldpate."

TOM KANE BACK AT DESK

Tom Kane, of the Century Play Co., was discharged from the hospital last Thursday and reached his office in the afternoon and was welcomed by a delegation of friends. Mr. Kane has made a good recovery from his auto accident of seven weeks ago, and while his left leg is a little stiff, his physician expects him to be back to his normal condition in a few weeks.

COAST BRANCH FOR WOLFORD

LOS ANGELES, Cal., March 27.—Aronold Wolford, of Darcy & Wolford, has established a branch of his firm here and is supplying the stock companies in the Coast States with their plays. Wolford came here some time ago on a pleasure trip. He mixed business with pleasure and found it so profitable that the establishment of a Western branch of Darcy & Wolford followed.

HARKINS STOCK DOING WELL

WINDSOR, Conn., March 26.—The W. S. Harkins Stock Co. opened here tonight to a big house with "A Stitch in Time" as the bill. The bill tomorrow night will be "The Woman on the Index," and the heavy advance sale foretells a capacity house.

JOINS CHICAGO COMPANY

Chicago, March 29.—Virginia Valli, formerly with the Essanay Film Company, has joined the North Shore Stock Players at the Wilson Avenue Theatre.

MORRISON WILL PRODUCE

Walter Morrison, who has appeared in stock and on Broadway in juvenile roles, is to produce next season. In May, he will open a stock at Haverhill, Mass., playing the leading roles himself. Two of the plays in which he will be seen there, are to be given a Broadway presentation later, after being rewritten. Edmund Shaw and Leon Gordon wrote the plays.

Among those who Morrison has placed under contract to appear in his Broadway productions, are Cordelia MacDonald, Arthur C. Howard, Anna Cleveland, Florence Earle, Edward Keumm, Sarah Enwright and Howard Johnson.

McARDLE TO GIVE NEW PLAY

SOMERVILLE, Mass., March 31.—Manager Clyde McArdle, of the Somerville Players, has secured a new play written by a Boston newspaper man, entitled "Pants and Petticoats" which he will produce the week of April 21, opening Easter Monday. The play is described as a comedy with a touch of melodrama and a strong heart interest. Manager McArdle will give it a scenic production and has already begun preparations for it.

PROSSER ORGANIZING CO.

W. W. Prosser, manager of Keith's Theatre, Columbus, O., arrived in New York last week for the purpose of organizing a Summer dramatic stock company. Manager Prosser has signed Roland Edwards as stage director and will engage a company of capable players and sign up for a list of the best and latest stock releases.

PHELAN AFTER NEW PLAYS

E. V. Phelan, manager of the stock at Halifax, N. S., was in New York last week selecting new plays for his company. Manager Phelan reports that the Lenten season has had little effect on his business and that the attendance is to capacity at nearly every performance.

PRINCESS STOCK OPENING SET

KANSAS CITY, Mo., March 31.—The Princess Stock is about completed and will start rehearsals the week of April 14 and open two weeks later.

TAGGART WITH "EDDIE" CO.

COLUMBUS, O., March 26.—Hal Taggart is jobbing this week in "Very Good, Eddie" with the stock at the Grand Theatre.

STOCK GETS "WAY DOWN EAST"

"Way Down East," which for more than twenty years has successfully toured the country, has been released for stock.

TULLEY RELEASES PLAYS

William A. Tulley has released his plays, "Not Such a Fool" and "Shadows That Follow," for stock.

CHICAGO NEWS

JONES, LINICK AND SCHAEFER
LEASE SITE FOR 3,500 HOUSE

Get Property at Corner of State and Monroe Streets for Fifteen Years Beginning 1922. Will Play Vaudeville and Pictures

A theatre with a seating capacity of 3,500, the largest in Chicago, and costing more than \$1,000,000 will be erected here at the southwest corner of State and Monroe streets, where the Frederick Ayer building is situated. The site has been leased by Jones, Linick and Schaefer from the Ledyard Trustees for a period of fifteen years from May 1, 1922, at a rental which, with taxes and insurance, will total \$3,000,000. It is one of the largest leases ever closed in this city.

The Ayer Building has a frontage of 120 feet on South State Street and 120 feet on Monroe Street and is opposite the old Hotel Plamer. Part of the building is

now occupied by Jones, Linick and Schaefer's Orpheum Theatre, a motion picture house.

Numerous lease offers have been made for the property, which is considered one of the best sites in Chicago. The new building will stand beside the American Express Building, the site Alexander Pantages considered for his local theatre, and opposite the Majestic Theatre, on the Orpheum Circuit.

The theatre will outseat the Stetlake. The house will play a policy of vaudeville and pictures. Plans for the house are in the hands of Thomas Lamb, the New York architect.

FUND BENEFIT GETS \$8,000

The Actors' Fund benefit, held at the Auditorium Theatre on Friday afternoon, netted that organization \$8,000. This is said to have been one of the most successful events ever held by this organization.

The programme included Cyril Maude, Betty Murray and Guy Bates Post. Cyrus Wood acted a special one act playlet, being assisted by Sue MacManamy, Edward Mourdaunt, Alfred Kappeler and William Lytel. One of the features was the production of the original Floradora Sextette, with Donald Brian, De Wolf Hopper, Charles Cherry, Frank Craven, Lionel Braham, Carl Randall, Patricia Collinge, Francine Larrimore, Gilda Bennett, Margery Wood, Helen Bolton and Lina Arbarbanell. This part of the program was conducted by Charles Previn, of "Behind the Gun" Company.

Frank Tinney prepared a special treat and injected much comedy and many novelties into the programme. Elizabeth Brice, Will Morrissey and C. Nordstrom represented "The Overseas Revue" in the programme. Alexander Carr and Barney Bernard officiated as members of "Business Before Pleasure." Zbyszko, the champion wrestler, was another of the novelties that proved interesting, as well as entertaining. A burlesque by Edgar Allen Woolf, entitled "Sarsaparilla," was enacted by Laura Hopes Crews and John E. Hazard. The various vaudeville houses in Chicago contributed many of their headliners and other novelty turns.

HEAR THAT LION ESCAPED

Word was received here this week telling of the escape of a ferocious lion from the Al. G. Barnes Circus in California. The animal seriously injured two of his trainers before he was captured and again safely lodged in his cage. An elephant, which escaped from one of the local motion picture plants is said to have killed three men before he was finally captured.

ACKERMAN LOSES MOTHER

Fred Ackerman, treasurer of the Majestic Theatre, was called to Randolph, S. D., on Thursday, on account of the death of his mother, who has been suffering for some time from cancer.

TO BUILD BIG FILM HOUSE

A. L. Haynie is planning on erecting in the outlying districts an immense picture house. It is planned to break ground early in May. The location has not been made public.

PANTAGES HERE SEEKING SITE

Alexander Pantages is in Chicago in an endeavor to secure a choice spot for his local theatre. The site presently occupied by the Grant Hotel is under consideration.

WALKED OUT OF BILL

The Orpheum Theatre, in Hammond, Ind., was turned into a battling arena, last week, according to reports received here when "The Girl from Starland," after a short battle with her manager-husband, walked off the bill and refused again to appear. According to report reaching this city, the actress had concluded her turn and had asked the stage manager to carry her clothes to her dressing room. Her husband objected, stating that he would attend to them. This started the trouble and the battle is alleged to have followed.

Manager James Michelstetter gave out the information to the press and public that "the act had met with a slight accident." Helen Brinkman is "The Starland Girl" and Charles Brinkman her manager-husband.

WILL FIGHT DAHLIN TRIO CASE

The suit instituted by Carl Dahlin, of the Dahlin Trio, will be defended by Amanda C. Dahlin, at present living in this city. She plans to go to Washington and fight the case. She alleges that his allegations of desertion are false. She asks the custody of her children and property in Seattle, Wash., and also in Chicago.

MADE STATE LAKE TREASURER

David Idzal, for some time in the box office of the Garrick and the Princess, is now treasurer of the New State Lake Theatre, having succeeded Eddie Saunders, who resigned. Dick Jonathan, formerly at McVicker's, has been appointed assistant superintendent of the house.

WENT TO NEW YORK

Mort H. Singer, C. S. Humphrey and Herman Fehr journeyed to New York last week in order to be present at the dedication of the New Club House of the National Vaudeville Artists.

DOYLE HAS MINSTREL SHOW

Frank Q. Doyle, formerly booking manager of the Marcus Loew Western Circuit and the Jones, Linick and Schaefer Circuit, has organized a minstrel show, which bears the title of "The Yankee Doodle Minstrels."

BURLESQUER WANTS DIVORCE

Dorothy Kane, a member of the Lew Kelly Shows, and known in private life as Mandy Mitchell, has filed suit for divorce in the circuit court of Cook County against Thomas Mitchell.

"PASSING SHOW" OPENS MAY 14

"The Passing Show of 1919" will begin an all-summer engagement at the Palace Music Hall, May 14th.

BURLESQUE

NEWARK HOUSE LEASED BY AMERICAN

BOOKINGS START NEXT SEASON

The American Burlesque Association has taken over the lease of the Carlton Theatre, Newark, and will commence booking the house next August. This decision was made at a special meeting of the board of directors last Friday.

The Carlton was formerly Waldman's Theatre and played the attractions of the Columbia Amusement Company up to six years ago, when a number of houses of the old Empire Circuit were taken over by the Columbia people. At that time, Miner's Empire, which had been playing Empire shows, went over with some other houses and the Columbia shows were transferred to the Miner house on Washington Street. The Carlton is centrally located on Market Street, not far from the Strand, Proctor's and Keeney's, and around the corner from the Empire. It is now under the direction of William Fox and is showing pictures. The location is one of the best in Newark.

It is said the new National Burlesque Association will have a house in the vicinity of Broad and Market Streets in Newark next year, in addition to the Columbia and American circuits.

Robert E. Deady, proprietor of the Trocadero Theatre, Philadelphia, was granted a five-year franchise for a show on the American circuit, commencing next season, at the meeting.

Directors Peck, Jennings, Lothrop and Franklin attended the special meeting Friday.

NAMES COMEDIAN IN DIVORCE

Joe Brooks, stage manager of the Casino Theatre, Brooklyn, is suing his wife, known on the stage as Florence Wilmot, for divorce. He has named "Eddie" Collins, the Irish comedian, as co-respondent.

The case was tried last week in the Supreme Court before Judge Faber, where Mrs. Sarah B. Collins, wife of the co-respondent, testified that, in September, 1916, at Rome, N. Y., her husband and Mrs. Brooks were registered at a hotel as man and wife. Mrs. Collins testified that her husband told her he would rather go to the penitentiary than give up Miss Wilmot. The Collinses have two children.

Miss Wilmot, who is at present leading woman in the same burlesque show with Collins, married Brooks in 1908 and they have two children. It was also testified that the Brookses have not lived together since November, 1914. Judge Faber reserved decision.

BUILDING HOTEL AT DIX

WRIGHTSTOWN, N. J., March 31.—Plans are being prepared for a hotel here costing \$85,000, for Benjamin Lavine, part owner of the Army Theatre, Camp Dix, and owner of the Grand Theatre of this city. The structure will accommodate visitors to Camp Dix and theatrical companies that play various theatres in this vicinity.

McCAULEY HAS A RAFFLE

Jack McCauley raffled off his cut glass last week for the benefit of St. Michael's Home, Staten Island. Paddy Mullen, a city detective, won first prize, Arthur Wolf second and Jacob Stiefel third.

SIGN FOR NEXT SEASON

Mae Barlowe and Anna Armstrong have signed contracts with Strouse and Franklin for next season. They are with the "Girls from the Follies" this season.

STONE BACK WITH SHOW

George Stone, after two and a half weeks' layoff, opened with his show last week at Miner's, Bronx.

It was learned after an x-ray photo had been taken of his limb, that it was fractured. He did not play the first three days of this week, as his leg was encased in a plaster of paris cast.

JOIN "CHEER UP AMERICA"

PHILADELPHIA, Pa., March 31.—Billy Welp, Ben Ruben, Hilda Le Roy and Irene Cassini opened here today at the Casino with the "Cheer Up America" company. They filled the places left vacant by Leo Hayes, Edward Lambert, Betty Powers and Edna Maze.

KAHN GETTING NEW SEATS

Ben Kahn has given out contracts to the American Seating Company, of Grand Rapids, Mich., for the reseating of his entire orchestra floor. The new seats will be installed about the first of the month. Kahn will place these seats in the balcony of his new house when it is built next year.

RE-SIGN FOR NEXT SEASON

Barney Gerard has re-signed Watson and Cohan for two years more, commencing next season. He also re-signed Harry Welsh for the same period.

George F. Hayes has also signed with Gerard. His contract calls for three years, commencing next season.

WILL CLOSE NEXT WEEK

PHILADELPHIA, Pa., March 31.—Michael Pennetti and Billy Holberg will close with the "Sightseers" at the Palace, Baltimore, next week. Ruth Rosemond will play Miss Pennetti's part the balance of the season.

DICK PATTON IS BETTER

BUFFALO, N. Y., March 29.—Dick Patton, manager of the Gayety Theatre, who has been ill with pneumonia, has been discharged from the hospital and is doing nicely at his home here. He expects to be able to get out shortly.

SUTTON TO PRODUCE STOCK

Brad Sutton has been engaged by Fred Stair to produce stock at the Star Theatre, Toronto, this Summer. He will start rehearsals May 5th and open the 12th. He will also work in the shows.

SPENCER CASE SIGNED

Spencer Case, who was compelled to close with the "Grown Up Babies" early in the season on account of illness, has been engaged for next season by Jacobs and Jermon.

WILL PRODUCE AGAIN

PITTSBURGH, Pa., March 26.—Ned Woodley has been re-engaged to produce the shows by Manager Joffe at the Academy. Bessie Crandall will produce the numbers.

HY JANSEN CLOSSES

ROCHESTER, N. Y., March 27.—Hy Jansen closed with Jack Reid's "Record Breakers" last week in Chicago and has returned to his home here.

"BOZO" SNYDER SIGNED

Barney Gerard last week signed Thomas "Bozo" Snyder to a four year contract commencing next season for one of his Columbia Circuit Shows.

EVA LEWIS JOINS "PIRATES"

Eva Lewis was booked through Roehm and Richards office last Thursday with the "Pirates." She joined the show in Buffalo.

LEO STEVENS QUILTS

NIAGARA FALLS, N. Y., March 29.—Leo Stevens closed here tonight with the "Military Maids." He has returned to New York.

BURLESQUE MAY INVADE ARMY CIRCUITS

WOULD SHOW DURING SUMMER

A number of burlesque producers last week began negotiations with the Entertainment Committee of the Army Camps looking to the presentation of burlesque shows over the camp circuit after the closing of the regular season within the next six weeks.

The latter months having been successful financially for burlesque producers, they are loth to close their season at this time, while there appears to be a possibility of gathering more coin by keeping their shows running well into the Summer.

While the producers who hold wheel franchises may book their shows in independent houses after the closing of the regular season, they feel it would be much more profitable to present them over the army camp circuit, where musical shows in general are popular with the soldiers.

The army camps entertainment committee has not looked favorably on burlesque shows in the past, as a result of which no burlesque shows have been booked over the circuit. But, it was learned last week, in their eagerness to book their shows in the various camp theatres, the burlesque producers have offered to let the committee suggest such changes in the shows as will cause the committee to lift the ban.

DRESSING ROOMS ROBBED

ST. LOUIS, Mo., March 27.—Thieves broke into the dressing rooms at the Lyceum Theatre, here, while the Sam Howe Show was playing that house. Jim Coughlin lost a diamond pin and cuff buttons, shirts, etc., amounting to \$300. Lester Dorr and Basil Buck were cleaned out completely. All the goods have been recovered and the police are shipping them on. Hattie Beall lost a dozen photos and Aug. Flaig only a few pairs of socks as they could not pry their trunks open.

FRIEDEL OUT OF ARMY

HARRISBURG, Pa., March 25.—Scottie Friedel was honorably discharged from the army here today and given a farewell reception by the Rotary Club. He left at once with Mrs. Friedel for his home in Baltimore.

"AVIATORS" HAD AN EXTRA

BOSTON, Mass., March 29.—Helen Heldreth and Company were an added attraction with the "Aviators" at the Howard here last week. Ike Weber, of New York, booked the act in.

RE-SIGNED FOR NEXT SEASON

ST. LOUIS, Mo., March 29.—Hattie Beall and Aug. Flaig have been re-signed by Sam Howe for next season. Miss Beall will be featured with the show along with Sam Howard.

GOING INTO VAUDEVILLE

Chubby Drisdale, soubrette of the "Beauty Trust," will open in a three-act in vaudeville next season with her sisters, Flo and Nell Drisdale.

STICK TO COLUMBIA

PATERSON, N. J., March 29.—The Orpheum, this city, will play the attractions of the Columbia Amusement Company again next season.

JOINS KAHN STOCK

Ethel De Veau joined Ben Kahn's Stock Company at the Union Square Monday.

"BOWERY BURLESQUERS" LAUGHING SHOW" FROM END TO END

Few shows at the Columbia this season have had so many laughs crowded into one performance as had Joe Hurlig's "Bowery Burlesquers" Monday afternoon. While the comedians were on the stage, it mattered not what they did or said. They were funny and the audience liked all of them and showed its appreciation in more than one way.

The "Health Hunters" is the title of the book and there are enough comedy situations in it to please all.

Billy Foster and Frank Harcourt are the comedians, and the manner in which they handle their lines and situations, and the easy way they have of working, place them in the first rank of comedians. They work well together and, as a team, we would like to see any better in burlesque.

Foster, with his funny mannerisms, and peculiar laugh, and with an amusing style of mugging, won favor at once. He is a hard worker and a fast one.

Harcourt, who has a style all his own, was equally as funny. An eccentric comedian, who stands out in his line, shared equal honors in the comedy line with Foster. He is a snappy talker, is witty and a clever dancer also. He amused in many ways, one of which was his imaginary juggling bit. And then again, the tricks he did with his hat, as well as many others, were good.

Grace Anderson, the prima donna, was in good voice and looked splendid.

Pam Lawrence, a good looking, shapely, and a very cute little soubrette, with a personality that radiated out over the footlights, was another bright spot in the show. Miss Lawrence reads lines well, but shines when she offers her numbers, getting plenty of encores with each. She is graceful and her dresses are attractive. In fact, there has been no other soubrette seen this season at this house that looked better.

Libby Hart, the ingenue, has improved a great deal in her work since we last saw her. She does a neat French part that easily gets over. She did well with her numbers. Her wardrobe is pretty and she looks well in tight.

Mable Lynest is in a few bits and does nicely.

Marty Semon and Joe Bannon make a good appearance in dress suits and handle what they have to do very well.

The "money and check" bit was most amusing and repeated its success of last season as done by Foster and Harcourt. Semon was a big success in his specialty, in which he offered two numbers, both going well. He has a good voice and knows how to get a number over.

Harcourt followed, doing a song and dance specialty which went big. His eccentric dance was clever and deserved the applause it received.

Harcourt and Miss Hart pleased in another specialty in which Miss Hart sang and Harcourt worked up a little comedy.

The "table" bit, with the "horse's neck," had the audience in an uproar. It was well worked up and not overdone. Foster, Harcourt and Miss Anderson were in it. Foster wanted a drink of beer, but Harcourt insisted in selling him a horse's neck. It ended with Foster getting a large glass of beer, of which he took good care.

Foster and Miss Anderson have a good scene together, which was nicely worked up. There were many good lines and funny situations here. Had they been in less capable hands, however, the scene would not have gone over nearly so well.

Miss Lawrence had a pick-out number which she offered differently than the usual number of this type. It was generously encored.

Semon and Miss Lawrence were a decided success in a duet that was most pleasingly presented.

The chorus was prettily costumed and the girls worked hard. There are eight ponies in this show who can really dance.

The electrical effects and scenery pleased and helped to round out a good show.

The "Bowery Burlesquers" is a great comedy offering and a fine singing show. It gave entire satisfaction. Sid.

GOING TO LONDON

Jimmie Savo and company will open in London the first week in July. He is now playing the Keith time with a girl as partner.

SET FOR NEXT SEASON

Joe Ennis, agent of the "Burlesque Review," has re-signed for next season with Jacobs and Jermon. It is not known which show the firm will place him with, as yet.

BOOKED FOR PRODUCTION

Harold Whelan has been booked for one of Comstock and Elliott's shows next season.

EXCEPTIONAL NOVELTY RAG SONG!

Better Than
"Peaches Down in Georgia"

ANYTHING IS NICE IF IT COMES FROM DIXIELAND

Just the Kind You've Been Asking For!

Words by GRANT CLARKE

Music by MILTON AGER and GEO. W. MEYER

YOU
CAN'T GO
WRONG WITH A
"FEIST" SONG

SING A
"FEIST"
SONG. BE A
STAGE HIT

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

MELODY LANE

NEXT SEASON TO SEE NEW MUSIC CONCERNS

Big Boom In Publishing Business During War Responsible for Plans to Launch New Companies.

The big boom experienced throughout the music publishing business last year, coupled with the big success scored by some of the young firms, has started a number of writers and business men connected with the industry to planning the formation of several new publishing concerns next season.

The Irving Berlin Company is the first to formally announce its entry into the field, and it is reported that before the month is out, the announcement of at least two more music publishing concerns will be made.

The war, which ruined so many businesses, had just the opposite effect on the music publishing industry, which not only enjoyed a period of unprecedented prosperity during the conflict, but promises to constantly improve.

The singing army, recruited in America and spread over Europe, was directly responsible for the big music boom, as the singing in the camps and on the battle fields awoke in the soldier a love for music, which was in innumerable cases unsuspected. To keep that interest up when the soldier returns to his home, is the work of the publisher, writer and others directly interested in music. If it can be continued the growth of the sheet music industry in America will continue at an enormous rate.

The success of several young firms last year is proof positive of music's big strides, for in spite of the low price at which music is sold, and the increased cost of doing business, the profits made by some of the houses were exceptionally large.

Few new music firms launched in the past ten years survived the long dull period which fortunately came to an abrupt end shortly after America's entry into the war. If this business prosperity continues, the outlook for new music publishing firms was never brighter.

BERLIN TO START JUNE 1ST

Irving Berlin, who after receiving numerous flattering offers from the leading music publishers, decided to go into business for himself, will begin operations on or about June 1.

Max Winslow, for several years past the general manager of the Waterson, Berlin & Snyder Company, will be associated with him, and the new firm will publish both popular and high class compositions.

The new firm will be located at No. 224 West 47th Street, occupying the old Shapiro, Bernstein & Co. quarters.

Winslow severed his connection with the Waterson Company on Saturday and will take a vacation before starting in his new venture.

Berlin has two new musical productions completed and placed for production early next season, and these will probably be among the first to be published by the new house. Berlin is also said to have been engaged to write the music for next season's Hippodrome production, in addition to another big musical piece, the title of which has not yet been announced.

FREY SIGNS WITH HARMS CO.

Hugo Frey, the composer, has signed a contract with T. B. Harms & Francis, Day & Hunter, by the terms of which all his compositions for a period of years will be published by this house.

Mr. Frey's latest work is the score of a new production to be presented by Richard Lambert, the exclusive publication rights of which are vested in the Harms Company.

DALY WINS INJUNCTION

Justice George V. Mullan, of the Supreme Court, has granted the application of Arthur J. Daly, the song writer, for a writ of injunction restraining the Emerson Phonograph Co. from making any more records of its combination medley, "Over There" and "Cotton Pickin' Time in Alabama."

Daly, in addition to asking for the injunction, also claims damages amounting to \$10,000. The judge declined to assess damages and Daly's attorney announced that he would begin action for the amount. Daly is the author of the song, "Cotton Pickin' Time in Alabama," and this in conjunction with Cohan's "Over There" was used by the Emerson Co. in making a medley record which is called "Over There Medley." At first credit was given to both Cohan and Daly, but finally Daly's name was eliminated from the records and the suit followed.

The company contended that it acquired the rights to the use of the song from Daly, and took the position that it could do as it pleased with it. Daly's attorney resisted the contention and declared that the fame which belongs to Daly could not be taken from him.

CLARK'S BALL ON APRIL 3rd

The benefit and ball for Dave Clark will be held on Thursday evening, April 3rd, at the Amsterdam Opera House. In addition to the dancing a big show in which some of Broadway's best entertainers will be seen is to be presented and Dabney's Synopated Orchestra from Ziegfeld's Midnight Frolic will furnish the music.

The songwriters and music men are interested in the affair and are determined to put it over in great shape. Clark is a songwriter whom illness has incapacitated for work and the funds raised are to be donated for his support.

PIANTADOSI SUED FOR DIVORCE

George W. Piantadosi, brother of Al. Piantadosi, the song writer and music publisher, has been sued for divorce by Mrs. Mary Violet Piantadosi. She also has brought suit against Josie Ryan Hallacy for \$50,000 damages for alienation of affections. Mrs. Piantadosi alleges that she and her husband "were living happily together" and he "manifested great love and affection" for her, when Josie Hallacy "caused her husband to leave his home."

CHARLOTTE MEYERS SCORES HIT

Charlotte Meyers went into the Orpheum, Detroit, bill on Monday, replacing "The Lawrences." Miss Meyers appeared in the No. 2 position, but after her first show was moved down to next to closing. Her two big songs were "Heart Breaking Doll" and "When You Look in the Heart of a Rose." Both are published by Leo Feist.

HENRY MARSHALL PLACES SHOWS

Henry Marshall has completed the score of a new play by James Sullivan and Paul Potter and the piece will be presented next season by the Shuberts. Mr. Marshall is now at work on Frank Smithson's latest book, "She's My Daisy."

BARNES SINGS NEW SONGS

Stuart Barnes at the Alhambra Theatre this week is featuring two new comedy songs. They are "At the Prohibition Ball," and "They May Be Old But They Want to Be Loved." Both are by Alex. Gerber and Abner Greenberg and are published by M. Witmark & Sons.

GRANVILLE SINGS "FRIENDS"

Bernard Granville, who made his vaudeville reappearance at the Riverside Theatre last week, introduced a new song called "Friends," which scored the big hit of his act. It is one of the recent releases from the Feist house.

YANKEE TUNES SCORE IN FOREIGN LANDS

Big Demand for Publication Rights of American Songs In All the Allies' Countries.

With the ending of the war there has arisen in all the allies' countries a big demand for the publication rights of the American songs. Scarcely a mail reaches a music publishers' desk that does not contain a request for the foreign rights to his catalogue.

American songs have long enjoyed a big sale in England and Australia, but it is only recently that France, Italy and other countries have fallen in line.

Naturally, it was the introduction of the American songs by the soldiers which has created the demand for the catchy tunes abroad and foreign publishers on the outlook for an increase in business are making American connections as fast as possible.

Practically all the larger publishing houses have representatives abroad, but the smaller ones are fast making connections, especially in France and England where the demand is greatest.

So big is the demand from England that the establishment of several London branches by the larger houses is likely within the near future.

MORE PUBLICITY FOR DREISER

Theodore Dreiser, the novelist, who recently received considerable publicity in musical circles on account of the publication in an afternoon newspaper that he was the writer of "The Wabash," has broken into the dailies again.

The Detroit Free Press in a recent issue said, "Theodore Dreiser is a novelist of repute, but his books are apt to be very long—700 or 800 pages, in fact."

"There are sermons in stones," Mr. Dreiser said at a Greenwich Village tea, whereupon a young lady sculptress interrupted him.

"Yes, that is very true," she said, "but you ought to remember that the precious stones are all small, and that they require a lot of cutting."

HARRIS IN WRITING COMBINE

Charles K. Harris, who has met with much success in the writing of motion picture scenarios, and Adeline Leitzbach, the playwright-scenarist, have entered into an arrangement whereby they will collaborate on a series of twenty feature film stories, several of which are to be based on the famous Harris songs.

The first has been completed and tells of a thrilling story of Broadway cabaret life under the title of "Fools in Bohemia."

NEW BALL BALLAD READY

Ernest R. Ball's new ballad, "To-Day, To-Morrow and Forever," is going strong. It meets the needs of the army of ballad singers who have long wished for a song of this character.

Among the latest acts to record a big success with the number is Howard and Shaw, who are now on the Poli time. They say it looks as though they will have to go on singing "To-Day, To-Morrow and Forever."

WINSLOW IN HOT SPRINGS

Max Winslow, who resigned as general manager of the Waterson, Berlin & Snyder Co. last week is spending a month's vacation in Hot Springs.

BERLIN FOR VAUDEVILLE

Irving Berlin is considering a short vaudeville engagement prior to opening his music publishing house in June.

CLUB HONORS JACK MILLS

Jack Mills, professional manager of the McCarthy & Fisher Co., was the guest of honor at the Pen and Pencil Club of Philadelphia on Sunday, a week ago.

The clubhouse was crowded to the doors with friends of the young manager, who for a number of years made Philadelphia his home. Acts from several of the nearby theatres were present and the entertainments was one of the best seen at the clubhouse this year.

Among those who appeared were Murray Leslie, Patsy Flick, Walter Hoben, Kate Elinore, Sam Williams, Jimmy Dwyer, Louis Herscher, Walter Stanton, Nan Travaline, Jack Glagou and Fred Fisher.

WALTER POND TO PUBLISH

Walter Pond, a song writer and vaudeville performer, has entered the music publishing business and has opened offices at 312 West 122nd street, New York City.

Mr. Pond, who has several popular publications to his credit, was formerly connected with the Hamilton S. Gordon Co. and also contributed numbers to the Jerome H. Remick and G. Schirmer catalogues.

HENRY HAS WALTZ HIT

"Kentucky Dreams," a recently issued S. R. Henry and D. Onivas number, is meeting with such success that it is being pronounced the successor of "Indianola" by the same writers.

Its sales are very large and it is being featured by hundreds of the best bands and orchestras. The song edition is rivaling the instrumental in point of popularity.

FRENCH NOVELTY SONG SCORES

"Put Him to Sleep With the Marseillaise," the new Harry Von Tilzer novelty song, is scoring a big success with many well-known singers. Among the leaders who are using it are Mildred Haywood, Janet of France, the Young Sisters and Moss & Frye.

FIFER RELEASES "HAPPY DAYS"

"Happy Days" is the title of a new song released this week by the C. Arthur Fifer Music Co., of Quincy, Ill. It's a "dry" song which Fifer describes as a "water wagon wail."

EDELHEIT OUT OF ARMY

Harry Edelheit, who was with the 77th Division in France and was wounded at Vesle River, has been discharged from the army and is now with Waterson, Berlin & Snyder.

LEE DAVID PLACES NEW SONGS

Lee David, composer of "Wild Honey," has placed "Just Lonesome" with the Harry Von Tilzer Co. and "Thipping Thider Thru a Sthraw" with Joseph W. Stern & Co.

HUGHES & CO. TO PUBLISH

J. H. Hughes & Co., of South Bend, Ind., have entered the music publishing field and for their first number have released a song called "We're Bound for the U. S. A."

NEW MUSIC CO. STARTS

The World Music Publishing Corporation, the latest addition to the ranks of music publishers, has opened offices at 250 West 46th street.

BERT MOSS MARRIED

Miss Bert Moss, of the Charles K. Harris professional department, was married on Thursday to Eddie Altman.

MAX SILVER WELL AGAIN

Max Silver, manager of the Gilbert & Friedland Co., is back at his desk after a severe attack of pneumonia.

**STARS
OF
THE**

**RINGLING
BROTHERS**

GREATEST SHOW

FRED. BRADNA

**THE
HANNAFORD FAMILY**

CHARLY SIEGRIST TROUPE

Greatest Aerialists on Earth

One of the Features

MISS ENA CLAREN

**Presents Her Creations of
PLASTIC STATUARY**

**HILLARY
LONG**

Sensational Head Balancer

JACK HEDDERS 4 COMRADES

**America's Greatest Comedy Acrobats
11th SEASON**

ALF LOYAL

MADISON SQUARE

BARNUM & BAILEY STARS OF THE
HOW ON EARTH

NA Equestrian Director

THE INCOMPARABLE
MAY WIRTH

2 ARLEYS AND CO.
 One Lady and Two Gentlemen
 Eastern Rep. PETE MACK Western Rep. EARL and YATES

**LAURA
 AND
 PAT
 VALDO**

JOE CASINO & CO.
 12th Consecutive
 Season
 with his original
 novelties

DARING CROMWELLS
 WORLD'S FASTEST TRAPEZE ACT
 FEATURING
 JENNIE CROMWELL, "THE TANGUAY OF THE AIR"

**TINY
 KLINE**

**JUNG BROS.
 MARSH AND
 TAYLOR**

THE
ANDRESEN BROS.

**LOOPING
 THE LOOP**

**CLOWNS
 COMEDY ACROBATS
 and BUMPERS**

GARDEN NOW

WE'LL SAY IT'S SOME HIT

The Danciest and Singiest number published

SINGAPORE

If you get a chance hear Victor, Columbia, Emerson, Pathé, Edison Records

The new Song language. You "talked" it when a child. Grown-ups also

PIG LATIN LOVE

I-YAY OVE-LAY OO-YAY EARIE-DAY

A wholesome comedy song

Sung by more headliners than any other five songs on the market.

BRING BACK THOSE WONDERFUL DAYS

A Topical hit—The authors write ten new choruses a day—especially for "you"

We discovered Cliff Friend, Al Jolson's protégé. He wrote

HINDOO LADY

Los Angeles may well be proud of this new hit writer

ANOTHER TULIP AND A ROSE

ON THE RAINBOW TRAIL

By EDWARD MADDEN and EUGENE PLATZMAN

An Excellent March Ballad

GILBERT & FRIEDLAND, Inc.

Music Publishers

New York City, 232 West 46th Street

Chicago, Grand Opera House Bldg.

MAXWELL SILVER, Gen'l Mgr.

MORT BOSLEY, Mgr.

S IDONIE ESPERO has recovered from her illness.

Florence Webber has joined the cast of "Come Along."

Gilda Varesi has signed a contract with the Shuberts for two years.

Reginald DeKoven's new opera has closed after a short tryout on the road.

Belleclaire Bros. open at the Palais Royal, April 15, for fifteen weeks.

Carlita and Dick Lewis are having new scenery painted by Joseph Caracoli.

De Wolf Hopper has signed with Mr. and Mrs. Coburn for the next Season.

Saxon King and Harold West have been engaged for the cast of "Propinquity."

Sam Schoeniger has established an office in the Columbia Theatre Building.

Francis Byrne has signed with Adolph Klauber to play a role in "Nightie Night."

Dan Healy is mourning the loss of his father, John J. Healy, who died last week.

Sidney Forbes and Billy Bernard have formed a new combination for vaudeville.

Margaret Summerville will return to the spoken drama in "The Bonds of Interest."

Grace Valentine has been placed under a three-year contract by Oliver Morosco.

Sophie Tucker's appearances at Reisenweber's reached the 100 mark on Saturday.

Arthur Ashley has been engaged by William Harris, Jr., for the cast of "First Is Last."

Jimmy Flynn, the song writer, left the Victoria bill Saturday to appear at the circus.

Inez Bellaires has opened in Chicago with her new act, "Four Jacks and a Queen."

Lew Kelly, now with the Lew Kelly Show, has signed a contract with Jack Singer.

Brice's Review opened in Rome, N. Y., on Monday. It is a new musical comedy tabloid.

Cecil Grey, prima donna of the Terrace Gardens, Chicago, arrived in New York last week.

Alice M. Poole is in the new version of "Pinafore" in the role of Buttercup, at the Hippodrome.

Freda Leonard and Jean Gibson are forming a new act which will open in Chicago, shortly.

Babe Powers is spending a few weeks at Palm Beach and expects to return to New York in May.

George Sidney, Charles Dow Clark and Jane Cooper have been added to the cast of "Welcome Stranger."

Mae Melville has passed the 100th performance mark for the War Hospital Entertainment Association.

Abe Shapiro and Art Hall have joined hands and will open in Chicago in a new two-man comedy talking turn.

Bertha Kalich is writing her memoirs, in which she says she has been on the stage for twenty-seven years.

Edith Ellis' new play "Claudia" has been placed in rehearsal. "Claudia" is a starring vehicle for Josephine Victor.

Arthur Moskowitz has been appointed manager of Loew's Garrick, St. Louis. He was with the 77th Division in France.

ABOUT YOU! AND YOU!! AND YOU!!!

B. McDaniel, the musician, was confined at the American Theatrical Hospital, Chicago, last week.

Dorothy Kane has filed suit for divorce in the circuit court of Cook county against Thomas Mitchell.

Clara Mackim was added to the cast of "Keep It to Yourself" at the Thirty-ninth Street, Monday night.

F. R. Mullin, a bill poster, underwent an operation last week at the American Theatrical Hospital, Chicago.

Earle Mitchell has joined Leo Ditrichstein's company and will play character comedy parts for nine weeks.

Willette Kershaw has been engaged for the leading role of Owen Davis' new comedy entitled, "Oh Peggy, Behave."

Claude Beerbohm, son of the late Sir Herbert Beerbohm Tree, will produce a one-act play, "The Boy Comes Home."

Gypsy O'Brien, Gilbert Douglas and Richard Dix have been engaged for William Le Baron's new farce, "I Love You."

Maurice Raphael of the press department of the B. F. Keith theatres has been discharged from the Motor Transport Corps.

York Averill has been named as the new press representative for the Canadian Victory Shows, managed by Victor J. Niess.

Victor LaSalle and Loretta, now playing the Keith theatres out of town, will return to New York in a new act shortly.

James Barry is confined to St. Francis Hospital with pneumonia. He is secretary of the International Actors' Union No. 1.

Lieut. George Brandon Peters, known on the stage as Brandon Peters, is returning from France on the George Washington.

W. B. Patton will be starred in "His Friend, the Widow" next season by the Empire State Producing Company, of Missouri.

Marjorie Rambeau is selling the furniture and art objects in her Riverside Drive apartment and her Pelham Manor residence.

Phoebe Foster has been signed by William Harris for "First to Last," Samuel Shipman and Percival Wilde's new comedy.

James E. McElhearn has been engaged for "The Wrong Number," Edgar Smith's new musical play which the Shubert's will produce.

Margaret Mayo has returned to New York via Halifax, after being away for over a year spent in entertaining soldiers in France.

Lassova and Gilmore, who have just completed a tour of the Orpheum Circuit, are now rehearsing a new singing and dancing act.

Jack Elms is now located in the Astor Theatre Building. He will represent, book and route independent road attractions, theatres, etc.

John Hughes, of Adelaide and Hughes, has a brother and sister, Stanley and Maisie Hughes, whom he will shortly present in vaudeville.

James H. Decker, advance man for McIntyre and Heath, will take a minstrel troupe, headed by Lew Dockstader, to England and Australia next season, he says.

Ella M. Wampler, known off the stage as Ella M. McKinney, is asking for a divorce in the Chicago courts from Louis R. McKinney.

Brady's Dogs and Girls, an act which has played vaudeville hereabouts, opens in Lowell, Mass., on April 19, with the Victoria shows.

George Sidney, Charles Dow Clark and Jane Cooper will have the principal roles in "Welcome Stranger," a new comedy by Aaron Hoffman.

Billy B. Van and Fred Stone appeared at a benefit for wounded Elks returning from France at the Colonial Theatre in Boston last week.

John Fogarty had charge of a vaudeville entertainment held under the auspices of the Jewish Welfare Board at Fort Howard, Md., March 20.

Fay Warren, singing and dancing soubrette with Matt Kolb's "Darlings of Paris," is a patient at the American Theatrical Hospital, Chicago.

Lieut. Walter Wanger has returned to New York from overseas. Lieut. Wanger, who was with the signal corps, aviation branch, saw service in Italy.

E. H. Sothorn and his wife, Julia Marlowe, returned to this country last week after being mustered out of the service of the overseas entertaining unit.

Jennie Gordon, a young mezzo-soprano of the Creators Grand Opera Company, has been engaged by the Metropolitan Opera Company for next season.

Billy De Haven and Jack White, the "kissy klowns" will shortly appear in vaudeville in "The Barber and the Porter," a new act written by themselves.

Amelia Summerville has been engaged to appear in "The Bonds of Interest." The show opens at the Garrick on April 14. The Theatre Guild is producing.

Joseph Maglin, stage manager at Keith's Prospect, has been promoted to be assistant manager, and Daniel McHugh, formerly electrician, has succeeded him.

Harry Faulkner and Abe Shapiro, who recently formed a vaudeville partnership in Chicago, have dissolved, and Shapiro will appear with a new straight man.

Yule and Foster have been given a long routing over the Carrell Circuit. Following this journey, they are routed through the South for the Marcus Loew Circuit.

Frank Gladden, Chicago agent, is confined in the American Theatrical Hospital, Chicago, with a ruptured appendix. Dr. Max Thorek has performed an operation.

Raymond F. Hodgdon, captain Co. H. 105th Inf., 27th Div., has been cited by Major General O'Ryan. Captain Hodgdon returned with the division from overseas.

Douglas Bedell, formerly assistant theatrical director to Norman Hackett at Camp Dix, is among the 27th Division men who will be mustered out of service this week.

Ethel Townsend, formerly leading lady with the Boyer-Vincent Stock Company, Boston, was operated on last week at the American Theatrical Hospital, and is reported to be doing splendidly.

Edith Gresham has a prominent part in "39 East," Rachel Crothers new comedy which opened at the Broadhurst last Monday night. She is the daughter of Herbert Gresham, the stage director.

Hal Johnson and Company have closed at the Empress Theatre, Chicago, and left for a tour of the Butterfield Circuit, which will be followed by a trip over the Orpheum time to the coast.

Lou Housman has left Chicago for Hot Springs for his health. He was injured in an automobile accident recently. Upon his recovery, he will return to Chicago to re-engage in the theatrical business.

Helen Falconer and Gene Buck, the former leading ingenue with Fred Stone, and the latter associated with some of Flo Ziegfeld's offerings, were engaged in Boston last week. They will be married in June.

William G. Tinsdale, manager of the Majestic, Chicago; Fred Steward, manager of the Palace Music Hall, and Jack Lait have been made members of the board of directors of The American Theatrical Hospital Association.

Lon Hascall, of "The Overseas Revue," has returned to the cast of the show in Chicago after spending two days in Milwaukee, where he went to see his father, who is seriously ill. Tom Penfold filled Hascall's place during his absence.

Rosamond Whiteside, daughter of Walter Whiteside, Dan Yankonitz, Florence Meredith and Margaret Wheeler entertained the men in the hospital at Camp Upton last Monday night at a show arranged by The Stage Women's War Relief.

Carl Seamon, Jack Edwards, Siegel and Edmonds, Aricko, Henrietta Byron, Frank Markley, Lombard Brothers, Astor Four and Pierce and Fenton appeared recently at General Hospital No. 3, Rahway, N. J., for the War Hospital Entertainment Association.

The Strong Brothers, who have been in Camp Grant, Rockford, Ill., for the last year, were discharged from the Army last week and immediately returned to vaudeville. They were routed by the George Webster Circuit for five weeks and, following this work, plan to go to New York City.

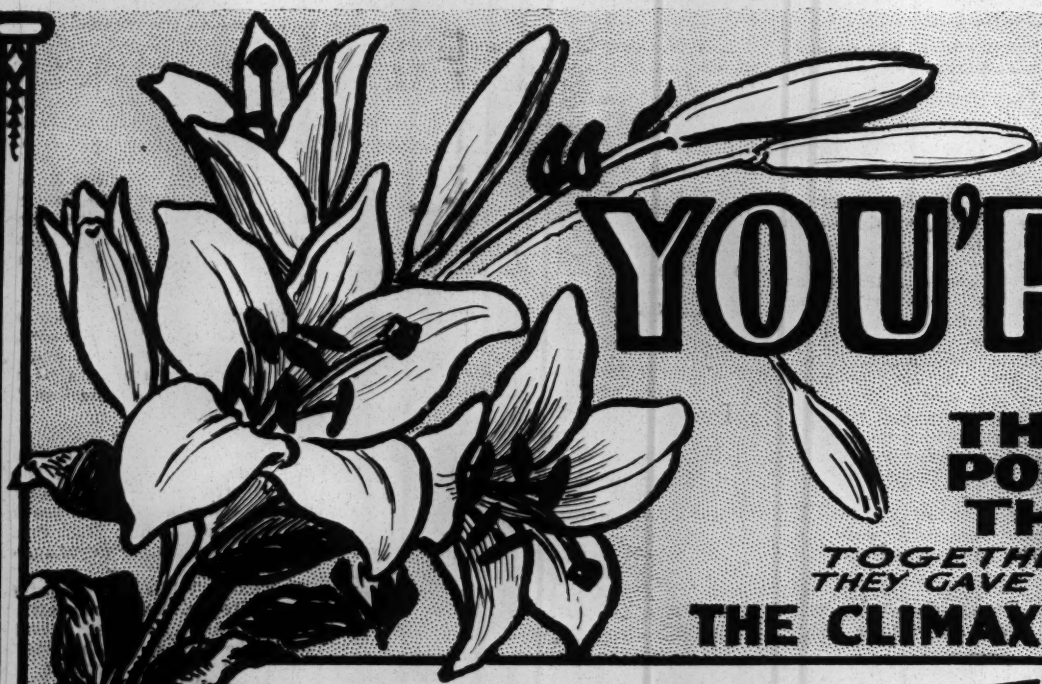
Dorothy Jardon, of the Chicago Opera Company, is to sing at the Hippodrome on April 27, at a concert at which Cantor Joseph Rosenblatt, the tenor, Max Gerner, cellist and a symphony orchestra conducted by Nathan Franko, will appear. This will be her debut on the concert stage.

Margaret Anglin, who planned to give her Greek tragedy, "Iphigenia in Tauris," with music by Walter Damrosch, this Summer, has been forced to abandon the project until next season, due to the fact that Damrosch is to sail for France, where he will conduct a number of symphony concerts this month.

Marie Nelson, leading woman of the Wisconsin Avenue Stock Company, Chicago, made a quick jump to Milwaukee last Friday. There she delivered a lecture on health and beauty at the Davidson Theatre, where a fashion show was held. She returned to Chicago in time to take part in the evening performance.

Corporals Ord Weaver and Guy Post, and Cadet Will J. Haney, all of whom have been discharged from the army recently, will shortly present a song and dance skit in vaudeville. At present, they are appearing with Pepples and Greenwall's "Show of Wonders." Lee P. Muckenfuss is the agent for the act.

John Drew, Henry Miller, William Gillette, Julia Marlowe, Otis Skinner, Geraldine Farrar, John Luther Long, Edward H. Sothorn, David Belasco, Julia Arthur, Walter Pritchard, Eaton, Walter Damrosch, Frances Starr, Norman Hapgood, Jacques Copeau, Lou Tellegen, Mary Shaw and Harrison Grey Fluke will be among the guests of honor and speakers at a dinner to be given to Mrs. Fluke by the Society of Arts and Sciences at the Biltmore on Sunday evening, April 6.



OUR YOU'RE MAKING

A BALAD
THIS IS THE GREATEST
POPULAR SONG ERNEST
THE LYRIC BY L.

TOGETHER THEY GAVE US 'ALL THE WORDS'
THE CLIMAX OF THIS SONG, BOTH LYRIC

ERNEST R. BALL

With MRS. BALL (Maude Lambert)

resumed his vaudeville tour last week at Shea's Theatre, Buffalo.

In a telegram received after his opening, among other things, he said:

"All songs went fine. 'YOU'RE MAKING A MISER OF ME' cannot be stopped. In my entire career I cannot remember a song of mine that was so satisfying or easy to sing and to which the audience responded more generously. If the way it was received here is any criterion, I have every reason to believe that it will become as popular as any of my former successes."

EVERYTHING READY FOR YOU

Professional Copies
and Orchestrations in
Seven Keys

A^b (c to c), B^b (d to d), C (e to e), D (f to f), E^b (g to g), F (a to a), G (b to b).

QUARTETS
for all voices

VOCAL BAND
In Two Keys: B^b—C

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4 Bridge St.

GABE NATHAN
Los Angeles, Cal.
Savoy Theatre Bldg.

JOS. L. MANN
Denver, Col.
420 Barth Block

M. WITMARK

AL. COOK, 1562 Broadway, New York

EASTER OFFERING YOU'RE MAKING A MISER OF ME

ALAD EXTRAORDINARY
ERNEST R. BALL HAS WRITTEN
L. DUBIN — IS A DRAMA
RD WILL BE JEALOUS OF ME" THIS IS
MUSIC & MUSIC, IS SO STRONG, IT CARRIES ITSELF TO SUCCESS

You're Making A Miser Of Me

Music by
ERNEST R. BALL

slow With expression

Vigorous

I gave you all my heart and soul, What have I in re-
cher-ish ev-'ry thought of you, Your love is all I

ten.

A lit-tle smile, a lit-tle kiss, And mem-o-ries that burn. You've
how I al-ways crave for you, My love has turned to greed. How

ten.

just what life could be, My heart has heard love's call; But
hap-py are the hours, When I sit by your side; The

ten.

have all your love, Then give me none at all! I
is not e-nough, And I'm not sat-is-fied!

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REFRAIN *Tenderly*

Can't get e-nough of your kiss-es, I'm count-ing the few that you gave;

I gloat all the while o-ver each lit-tle smile That made me for-ev-er your

slave. I save ev-'ry let-ter you send me, I hide them where

so one can see; And the less love you give me, the more love I

poco

crave; You're mak-ing a mi-ser of me!

7280

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THIS
BIG

HIT

A SURE HIT
FOR YOU

EVERY
NOTE
AND
EVERY
WORD
OF IT
WILL ADD
TO
YOUR OWN
AND THE
HAPPINESS
OF YOUR
AUDIENCES

HAVE A SMILE

BY
**J. KEIRN BRENNAN
PAUL CUNNINGHAM**
AND BERT RULE

**FOR EVERYONE YOU MEET
AND THEY WILL HAVE A SMILE FOR YOU**

Lyric by
**J. KEIRN BRENNAN
& PAUL CUNNINGHAM**

Brightly (Not fast)

HAVE A SMILE.
For Everyone You Meet
And They Will Have A Smile For You

Music by
BERT RULE

When you're sad,
Prize and pluck,
Just make be - lieve you're glad,
And all the world will
smile with
you.

Don't you see,
I'm just for good luck,
And your dream is sure to come true,
So keep on
smiling
while
you're
here.

When you're blue
When you fear
and things go
the way
they go.

Just make be - lieve you're glad,
And all the world will
smile with
you.

Don't you see,
I'm just for good luck,
And your dream is sure to come true,
So keep on
smiling
while
you're
here.

When you're sad,
Prize and pluck,
Just make be - lieve you're glad,
And all the world will
smile with
you.

Don't you see,
I'm just for good luck,
And your dream is sure to come true,
So keep on
smiling
while
you're
here.

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Riverside—Rogay & Lorraine Sisters—Edw. Hayes & Co.—James & Bonnie Morgan—Howard's Ponies.

Colonial—"Erford's Sensation"—Phina & Co.—Dazie & Co.—Torey & Norman—Wilford Clark & Co.—Gilbert & Friedlander—Sheila, Terry & Co.—Juliet—Ben Berne.

Royal—"Motor Boating"—Francis Reynold—Mirano Bros.—Bert Williams—O'Donnell & Blair—Ward Bros.

23d Street (Mar. 31-Apr. 2)—Wire & Walker—Lient. Harry Berry & Co.—Hendricks & Evans—Billet 13—Wright & Dietrick—Ja Da Trio—Leah, Edmondson & Marr. (Apr. 3-6)—Stone & Dog—Edward Marshall—Vine Daly—Cola Santos Band.

3th Avenue (Mar. 31-Apr. 2)—Mahoney & Auburn—Lew & Gene Archer—"Yip Yip Yaphankers"—Rita Boland—Hill & Whittaker—Stan Stanley—Dorothy, Gladys & Shellah. (Apr. 3-6)—Al Sin & Chin Toy—Al Raymond—Four Morak Sisters.

125th Street (Mar. 31-Apr. 2)—Curzon Sisters—Lillian McNeil—Archer & Belford—Al Raymond—Bernard & Duffy—Gautier's Bricklayers. (Apr. 3-6)—Lamont Trio—Joe Maxwell & Co.—Burt & Harry Gordon—Boyar Troupe.

58th Street (Mar. 31-Apr. 2)—Williams & Bernie—Elfie Lawrence & Co.—Keegan & O'Rourke—Eva Shirley & Band—Temple Quartette—The Vivians. (Apr. 3-6)—Elaime & Titana—Lewis & Leonia—Otto & Sheridan—Belle Montrose—Norwall, Daly & Co.—Harris & Morey.

BROOKLYN.

Bushwick—Cecil Jessell—Carl Emmy's Pets—Challen & Kako—Bell Chair Bros.—Devine & Williams—Olga Petrova—Ashley & Skipper.

Orpheum—Fred Allen—Josie Heather & Co.—Peronne & Oliver—Seven Honey Boys—Van & Schenck—Alan Brooks & Co.—Apollo Trio.

ALBANY, N. Y.

Proctor's (Apr. 3-6)—Rosamond & Dorothy—Lawrence & Edwards—Ed Morton—Frank Du Boise & Co.

BUFFALO, N. Y.

Shea's—Nash & O'Donnell—Dooley & Sales—Green & DeJler—Imhoff, Conn & Correne—Ruth Roy—Wellington Cross.

BALTIMORE, MD.

Keith's—Rose & Moon—Ivan Bankoff & Co.—Herbert Clifton—Hickman Bros.—Three Jahns—The Vivians—Norton & Nicholson—Emma Carus.

BOSTON, MASS.

Keith's—Walter C. Kelly—Dresser & Gardner—Cartwell & Harris—Mack & Vincent—Nelson & Chain—"Memory Book."

CLEVELAND, OHIO.

Keith's—Helene Davis—Gordon & Rica—Cranz & LaSalle—Edna Goodrich & Co.—Bruce Duffet & Co.—Four Haley Sisters.

CINCINNATI, OHIO.

Keith's—Ars Sisters—Gardner & Hartman—Marconi & Fitzgibbons—Eva Tanguay—Adroit Bros.—Cressy & Dayne—Wilbur Mack & Co.

COLUMBUS, OHIO.

Keith's—Clifton Crawford—Ethel Hopkins—Jas. J. Morton—Cycling Brunettes—Burt & Rosedale—Mercedes—Gold, Roscoe & Edwards.

DETROIT, MICH.

Keith's—Florence Tempest & Co.—Bert Swor—Al Shayne—Connelly & Gibson—Deagon & Clifton—Haygue & Lockett—Miller & Bradford—Gorgallia Trio.

DAYTON, OHIO.

Keith's—"Petticoats"—The Duttons—Geo. McFarland—Ethel McDonough—Rita Maria Orchestra—Aerial Mitchells—Cahill & Romaine.

ELIZABETH, N. J.

Proctor's (Mar. 31-Apr. 2)—Kay Kendall & Co.—Stone & Dog—Will Oakland & Co.—The Gerald—Elinore & Williams—Romas Troupe. (Apr. 3-6)—Three Vows—Sol Ward & Co.—Rappaport—Stan Stanley.

ERIE, PA.

Keith's—Marx Bros.—Loney Haskell.

GRAND RAPIDS, MICH.

Keith's—Al & Fannie Stedman—Koban Japs—Grenadier Girls—Harry Cooper.

INDIANAPOLIS, IND.

Keith's—Arnold & Allman—Florens Duo—Schwartz Bros.—Gertrude Hoffman—Moran & Mack—The Gladiolas.

LOUISVILLE, KY.

Keith's—Jean Adair & Co.—Avon Four—Morton & Glass—Sensational Gerards—Hallen & Fuller—Sylvester & Vance.

MT. VERNON, N. Y.

Proctor's (Mar. 31-Apr. 2)—Belle & Carron—Marie De Marin—Quixie Four—Harry Breen—Harry Green & Co.—Four Morak Sisters. (Apr. 3-6)—Lillian & Twin Sisters—Powers & Wallace—Grace De Mar—Stone & Kallis—Jimmie Hussey & Co.—Gautier's Animals.

PITTSBURGH, PA.

Keith's—Nita Jo—Sally Fisher & Co.—Brendel & Burt—LeMair & Hayes—Patton & Marks—Blas Rnegger—Lightner & Alexander.

VAUDEVILLE BILLS

For Next Week

PHILADELPHIA, PA.

Keith's—James Watts & Co.—Harry & Anna Seymour—Olsen & Johnson—Frank Fay—U. S. Navy Jazz Band—Green & Parker—Wright & Percival—Adonas & Dog.

PROVIDENCE, R. I.

Keith's—"Not Yet Marie"—Halligan & Sykes—Emily Darrell—Stuart Barnes—Mayo & Lynn—Maria Lo—Meredit & Snooner.

ROCHESTER, N. Y.

Temple—Sybil Vane—Melnotte Duo—Mrs. Gene Hughes—Harry Hines & Co.—Lorner Girls—Gray & Byron—Rice & Werner—Fred Berrens.

SCHENECTADY, N. Y.

Proctor's (Apr. 3-6)—Claude, Roode & Francis—Evans & Chase—McWaters & Tyson—Howard & Sadler—"Futuristic Revue."

TROY, N. Y.

Proctor's (Apr. 3-6)—Five Avalons—Henshaw & Avery—Lowery & Prince—Bruce Duffett & Co.—Mary Melville & Co.—Melody Garden.

TOLEDO, OHIO.

Keith's—Scotch Lads & Lassies—Bob Albright—Harry Watson & Co.—Kitmar & Reaney—Frank Gaby—Orville Stamm.

TORONTO, CAN.

Keith's—Frances Kennedy—Geo. N. Brown & Co.—Rooney & Bent—Guerrero & Carman—Eddie Leonard & Co.—Mr. & Mrs. Jimmy Barry—DeWist Young & Sister.

WASHINGTON, D. C.

Keith's—J. C. Nugent & Co.—The Sharrocks—Belle Baker—Raymond Wilbert—Geo. H. Price & Co.—Rigoletto Bros.—Geo. White & Co.—Texas Comedy Four.

WILMINGTON, DEL.

Garrick—Le Grohs—Alice's Pets—"Somewhere in C. I."—Boatino & Barretti—Jack Marley—Marshall & Adelaide—The Rozellos—Willie Hale & Bros.

YONKERS, N. Y.

Proctor's (Mar. 31-Apr. 2)—Alice Nelson & Co.—Hughie Clarke & Co.—Gruber's Animals. (Apr. 3-6)—Howard & Ross—Temple Quartette.

YOUNGSTOWN, OHIO.

Keith's—Blanche Ring—Van Cellos—Hall & Brown—Cantwell & Walker—Ford Sisters.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Sirens—"Dream Fantasies"—Santos & Hayes—Margaret Farrell—Grace Nelson—Mr. & Mrs. Gordon Wilde—Laurie & Bronson.

Majestic—Bessie Clayton & Co.—Henry Lewis—Ames & Winthrop—Whitfield & Ireland—"Maid of France"—Barr Twins—Stanley & Birnes—Susan Tompkins—J. & K. O'Leary.

CALGARY, CAN.

Orpheum—Annette Kellermann—Great Lester—Margaret Young—Gene Green—Eddie & Edith Adair—Alec & Dot Lamb.

DES MOINES, IA.

Orpheum—Stella Mayhew—Herschel Henlere & Co.—Ramsdells & Deyo—Bailey & Cowan—Sanson & Delilah—Lee Kohlmar & Co.—Chas. & Madeline Dunbar.

DENVER, COLO.

Orpheum—Jos. Howard's Revue—Claudius & Scarlet—Walter Fennek & Co.—Vallecas Leopards—Hampton & Baker—Three Bennett Sisters—Street Urchin.

DULUTH, MINN.

Orpheum—Trixie Friganza—Maud Earl—Mike Bernard—Clifford & Wills—Wilson Aubrey Trio—Muriel Worth & Co.

KANSAS CITY, MO.

Orpheum—"Only Girl"—Kenner & Rooney—Four Harmony Kings—Wm. Smythe—Hector—Josefason Troupe—Lunette Sisters.

LOS ANGELES, CAL.

Orpheum—Valeska Suratt & Co.—Henry B. Toomer—Le Volos—Sid Townes—Geo. Yeoman—John B. Hymer & Co.—McKay & Ardine.

LINCOLN, NEB.

Orpheum—"Heart of Annie Wood"—Bert Baker & Co.—Burns & Frabito—Westony & Lorraine—Scot Gibson—Shrapnel Dodgers—Three Mizunos.

MEMPHIS, TENN.

Orpheum—Sea Wolf—"Through Thick and Thin"—Lydell & Macey—Blason City Four—M. & G. Ellsworth.

MINNEAPOLIS, MINN.

Orpheum—Blossom Seelye & Co.—Patricia & Myers—L. & B. Smith—Jennings & Mack—Sylvia Loyal & Partner—Osaki & Taki—Caroline Kohl & Co.

MILWAUKEE, WIS.

Orpheum—Pat O'Brien—"Sweeties"—Walter Weems—Bowers, Walter & Crocker—Prosper & Market—Kathryn Murray.

NEW ORLEANS, LA.

Orpheum—"For Pitty's Sake"—Lillian Fitzgerald—Marmeln Sisters & Schoolen—Joe Browning—Bert Earle & Girls—Randalla.

OAKLAND, CAL.

Orpheum—Theo. Kosloff & Co.—Jean Barrios—Coakley & Dunlevy—The Flemings—Martha Hamilton & Co.—Ethel Natalie & Co.—Bert Wheeler & Co.

OMAHA, NEB.

Orpheum—White Coupons—Robinson's Elephants—Ball & West—Cameron Devitt & Co.—Maxie King & Co.—Santos & Hayes—Rae Samuels.

PORTLAND, ORE.

Orpheum—Sam Mann—Chas. Irwin—Berry & Jonani—Helen Scholder—Polly Moran—Fantino Troupe—Moscon Bros.

ST. PAUL, MINN.

Orpheum—"An American Ace"—Jos. H. Bernard & Co.—Dunham & Howards—C. & E. Barry—Aerial Shaws—Leo Beer.

SALT LAKE CITY, UTAH.

Orpheum—Florence Roberts & Co.—Sue Smith—Brenck's Models—Wanzer & Palmer—Everest's Monks—Primrose Four—Diane & Rubini.

SEATTLE, WASH.

Orpheum—"Miracle"—Davis & Rich—Hickey Bros.—Ruth St. Denis—Harriet Rempel & Co.—Genaro & Gold—Paul La Varre & Bro.

ST. LOUIS, MO.

Orpheum—Chas. Grapevin & Co.—Jimmie Lucas & Co.—Officer Vokes & Don—Sylvia Clark—Dale & Bruch—LeMaire & Crouch.

SAN FRANCISCO, CAL.

Orpheum—Paul Dickey & Co.—Adams & Griffith—"Girl of the Altitude"—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—McIntyre—Eddie Foy & Co.

SACRAMENTO, STOCKTON & FRESNO, CAL. Orpheum—Four Husbands—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Kate & Wiley.

Orpheum—"Reckless Eve"—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merrett & Bridewell—Sterlings.

WINNIPEG, CAN.

Orpheum—Lucille Cavanagh & Co.—Bessie Browning—Mason & Keeler—Clark & Verdi—Seebacks—Lerue & Dupree.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Claude Austin—Francis & Connolly—Lal Selbini—Brown & Jackson—Ziegler Twins & Co.—Ubert Carleton—Dorothy Carleton—Dorothy Hayes & Co.—Darras Bros. (Last Half)—Bert & Peggy Dale—Henderson & Halliday—Koko Carnival—Marston & Manley—Four Laurels—Paul Bollin—Chung Wah Comedy Four—"Pretty Soft."

Avenue B (First Half)—Shane & Calvert—"Help, Police." (Last Half)—Mahoney & Rogers.

Boulevard (First Half)—Paul Bollin—"Pretty Soft"—Murphy & White—Wilbur & Lyke. (Last Half)—Thesson's Dogs—Ed Lynch—Brady & Mahoney—Baraban & Grohs.

Delancey Street (First Half)—Green & Platt—Bayes & England—Jim Reynolds—Mayo & Nevins—Ash & Hyams—"Temptation." (Last Half)—Frank Hartley—Cornelia & Adele—"Man from Denver"—Murphy & White—Three Rianos.

Greeley Square (First Half)—Gagnell & Mack—Mel Eastman—Marston & Manley—Friend & Downing—Submarine F.7. (Last Half)—Claude Austin—Mayo & Nevins—Ferns & Howell—Bessie LeCount—Submarine F.7.

Lincoln Square (First Half)—LaPetite Jennie & Co.—Morley & McCarthy Sisters—Chas. Moratti & Co.—Barry McCormack & Co.—Three Rianos. (Last Half)—Aronty Bros.—Jewett & Elgin—Ash & Hyams—Carola Trio—Lola Selbini.

National (First Half)—Peppino & Perry—Orben & Dixie—"Finders Keepers"—Carola Trio—Cole & Denaby. (Last Half)—Green & Platt—Dorothy Doyle—"Married Life"—Jim Reynolds—Richard, the Great.

Orpheum (First Half)—Dix & Dixie—Jewett & Elgin—Bessie LeCount—"Man from Denver"—Brady & Mahoney—Richard the Great. (Last Half)—Gengler's Dogs—Mabel Best—Chas. Moratti & Co.—Ziegler Twins & Co.

Victoria (First Half)—Thesson's Dogs—Ward & Cullen—Chisholm & Breen—Ward & Wilson—Lyons & Yosco. (Last Half)—LaPetite Jennie & Co.—Ubert Carleton—Brown & Jackson—Lyons & Yosco.

BROOKLYN.

DeKalb (First Half)—Bert & Peggy Dale—Mabel Best—Maurice Freeman & Co.—Ferns & Howell—Aronty Bros. (Last Half)—Ward & Cullen—Dorothy Hayes & Co.—Carl McCullough—Wilbur & Lyke.

Fulton (First Half)—Gangler's Dogs—Dorothy Doyle—Ed Lynch & Co.—Carl McCullough—Koko Carnival. (Last Half)—Morley McCarthy Sisters—Francis & Connolly—Maurice Freeman & Co.—Friend & Downing—Darras Bros.

Metropolitan (First Half)—Frank Hartley—Harris & Lyman—Chung Wah Comedy Four—Baraban & Grohs. (Last Half)—Cole & Denaby—Chisholm & Breen—Barry McCormack—"Temptation."

Palace (First Half)—Mahoney & Rogers—Arthur Pickens & Co.—Elsie White—Maynard's Birds. (Last Half)—Orben & Dixie—William Dick—"Help, Police."

Warwick (First Half)—Camille Personi & Co.—William Dick. (Last Half)—Arthur Pickens & Co.—Henry Frey—Naynon's Birds.

BOSTON, MASS.

Orpheum (First Half)—Pecardo Bros.—Lane & Harper—Hazel Harrington & Co.—Julian Hall—Chalfonte Sisters. (Last Half)—Goets & Duffy—"A Regular Business Man"—Hudler, Stein & Phillips—Margot & Francols.

BALTIMORE, MD.

Hippodrome—Frank Shields—Tyler & Crollus—Chas. Mack & Co.—Tilyou & Ward—Golden Troupe.

FALL RIVER, MASS.

Bijou (First Half)—Goets & Duffy—"A Regular Business Man"—Hudler, Stein & Phillips—Margot & Francols. (Last Half)—Pecardo Bros.—Lane & Harper—Julian Hall—Chalfonte Sisters.

ROBOKEN, N. J.

Lyric (First Half)—Beck & Stone—"The Starter"—Broslus & Brown. (Last Half)—Forrest & Church—"Suite 16"—Browning & Davis—Nursie & the Dog.

HAMILTON, CAN.

Loew's—Zita—Fentel & Cecil—Regal & Mack—"Olives"—Joe Cook.

MONTREAL, CAN.

Loew's—Johnson, Baker & Johnson—Cliff Clark—Van & Carrie Avery—Shea & Bowman—Pernikoff & Rose Ballet.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Parise—Prescotts. (Last Half)—Prescotts.

PROVIDENCE, R. I.

Emery (First Half)—The Lelands—Billy & Edith Adams—"Tate's Motoring"—Sterling & Marguerite. (Last Half)—Kremke Bros.—Jack & June Laughlin—"Old Fashioned Girl"—Joe Darcy—"Bon Voyage."

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Forrest & Church—Browning & Davis—Reel Guys. (Last Half)—Beck & Stone—Camille Personne & Co.—Broslus & Brown.

SPRINGFIELD, MASS.

Palace (First Half)—Kremka Bros.—Jack & June Laughlin—"Old Fashioned Girl"—Joe Darcy—"Bon Voyage." (Last Half)—The Lelands—Billy & Edith Adams—"Tate's Motoring"—Sterling & Marguerite.

TORONTO, CAN.

Kings Street—Montana & Nap—Walsh & Edwards—McCormack & Irving—Carlane & Roemer—Jack & Tommy Wier—Whirlwind Gypsies.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Stanley—Munford & Stanley—Winston's Water Lions. (Last Half)—Bill Pruitt—Murphy & White—Winston's Water Lions.

Plaza (First Half)—Juvenile Review. (Last Half)—Oh, George—Alice Manning—Margaret Hill's Comedy Circus.

HARTFORD, CONN.

Poli (First Half)—Chas. Martin—J. K. Brennan & B. Rule—Harvey, Heney & Grayce—Three Darling Sisters. (Last Half)—Winton Bros.—Manning & Lee—Ben Smith—"What Happened to Ruth"—Jones & Greenlee—"Candy Shop."

NEW HAVEN, CONN.

Palace (First Half)—Bill Pruitt—Murphy & White—Colour Gems. (Last Half)—Munford & Stanley.

Bijou (First Half)—Alice Manning—Girle & Seven Cyclones—Mahoney Bros.—Margaret Hill's Comedy Circus. (Last Half)—Stanley—Juvenile Review.

SPRINGFIELD, MASS.

Palace (First Half)—Nakae Japs—Winkel & Dean—"What Happened to Ruth"—Arthur Whitlaw—"Among Those Present." (Last Half)—Burns Bros.—Ernest Dupille—Manon Four—Kelso & Leighton—Howard & Sadler—Venetian Gypsies.

SCRANTON, PA.

Poli (First Half)—Hart & Dymond—Bill & Maude Keller—Morgan & Gray—Robins & Partner—Amoros & Obey. (Last Half)—Simmons & Bradley—Land & Green—Eddie Herne & Co.—Liberty Three—Adelaide Bell & Clef Club Jazz Band.

WORCESTER, MASS.

Plaza (First Half)—Burns Bros.—Manon Four—Ernest Dupille—Oh, George. (Last Half)—Winkle & Dean.

Poli (First Half)—Ben Smith—Archer & Belford—Howard & Sadler—Venetian Gypsies. (Last Half)—Nakae Japs—Arthur Whitlaw—Girle & Seven Cyclones.

WILKES-BARRE, PA.

Poli (First Half)—Simmons & Bradley—Land & Green—Eddie Herne & Co.—Liberty Trio—Adelaide Bell & Clef Club Jazz Band. (Last Half)—Hart & Dymond—Bill & Maude Keller—Morgan & Gray—Robins & Partner—Amoros & Obey.

WATERBURY, CONN.

Poli (First Half)—Winton Bros.—Manning & Lee—Kelso & Leighton—Jones & Greenlee—"Candy Shop." (Last Half)—Three Darling Sisters—Chas. Martin—Harvey, Heney & Grayce—J. K. Brennan & B. Rule—"Colour Gems."

PANTAGES CIRCUIT

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Announce the Opening of their
PROFESSIONAL OFFICES

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THE RED RAT BALL

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A "get together" affair for the Broadway bunch

HE'LL BE THERE!

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AMSTERDAM OPERA HOUSE

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DANCING AND ENTERTAINMENT AT 9 P. M.

Music by Dabney's Syncopated Orchestra from Ziegfeld's Midnight Frolic

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IRVING BERLIN
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MAX WINSLOW
HARRISON FISHER
CHARLIE KING

PHIL KORNHEISER
LOUIS BERNSTEIN
SIME SILVERMAN
JOHNNY O'CONNOR
JOE McCARTHY
MOSE GUMBLE

Tickets \$1.00

Boxes \$15 to \$25

SNEAK IN AND TAKE A PEEK!!

A DOLLAR A BELT! DON'T MISS IT!

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Arless, George—Hollis, Boston, Mass., indef.
 "Atta Boy"—Olympic, Chicago, indef.
 "Adam and Eve"—Park Sq., Boston, Mass., indef.
 "Business Before Pleasure"—Woods, Chicago, indef.
 "Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
 "Better 'Ole" (B)—Seattle, Wash., 6-12.
 "Better 'Ole" (C)—His Majesty's, Montreal, Can., 31-April 5.
 "Better 'Ole" (D)—National, Washington, 31-April 5.
 "Better 'Ole" (E)—Illinois, Chicago, Ill., indef.
 Bayes, Nora—Lyric, Philadelphia, indef.
 "Big Chance, The"—Majestic, Boston, indef.
 "Burgomaster of Belgium"—Belmont, New York City, indef.
 "Bird of Paradise"—Shubert-Belasco, Washington, D. C., 7-12.
 "Cappy Ricks"—Morosco, New York City, indef.
 Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
 Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask., Canada, indef.
 "Crowded Hour" (Jane Cowi)—Manhattan O. H., N. Y. City, indef.
 "Dear Brutus"—Empire, New York City, indef.
 "Darktown Frolics"—Auditorium, Kansas City, Mo., 31-Apr. 5.
 Drew, Mr. and Mrs. Sidney—Detroit, Mich., 30-Apr. 5.
 Dempsey, Jack, Show—Poughkeepsie, N. Y., Apr. 2; Newburgh, 3; Schenectady, 4; Syracuse, 5.
 Ditrichstein, Leo.—A. of M., Baltimore, Md., 7-12.
 "Everything"—Hippodrome, New York City, indef.
 "East Is West"—Astor, New York City, indef.
 "Eyes of Youth"—Walnut, Philadelphia, indef.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Forever After"—Playhouse, New York City, indef.
 "Fiddlers 3"—Olympic, Chicago, indef.
 "Fortune Teller"—Republic, New York City, indef.
 "Flo Flo"—Forest, Philadelphia, indef.
 Gilbert & Sullivan Operas—Park, New York City, indef.
 "Good Morning Judge"—Shubert, New York, indef.
 "Going Up"—Cohan's O. H., Chicago, Ill.
 "Gloriana"—Colonial, Chicago, 31-indef.
 "Good Bad Woman"—Ford's, Baltimore, Md., 31-Apr. 5; Harris, New York, 7-indef.
 Hall, Billy—Bath, Me., 31-Apr. 5.
 "Happiness"—Broad Street, Philadelphia, Pa., indef.
 "Hoboemia"—Greenwich Village, New York City, (Last week).
 "Invisible Foe, The"—Harris, New York City, (Last week).
 "Jack O'Lantern"—Colonial, Boston, indef.
 "Kiss Burglar"—Broadhurst, N. Y. City, indef.
 "Keep It to Yourself"—39th Street, New York City, indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "Little Journey, The"—Vanderbilt, New York City, indef.
 "Little Simplicity"—Shubert, Philadelphia, indef.
 "Let's Beat It"—Century Theatre, New York City, indef.
 "Luck in Pawn"—48th Street Theatre, New York City, indef.
 "Melting of Molly"—Chestnut St., Philadelphia, Pa., indef.
 "Midnight Whirl"—New Century, New York City, indef.
 "Masquerader, The"—Studebaker, Chicago, indef.
 "Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
 "Monte Cristo, Jr."—Wintergarden, New York City, indef.
 Mantell, Robert—Baltimore, Md.
 "Moliere"—Liberty, New York City, indef.
 "Mutt & Jeff Co."—Spokane, 7-9; Wallace, Mont., 10; Missoula, 11; Helena, 12; Great Falls, 13-14.
 "Moonlight & Honeysuckle"—(Ruth Chatterton) Power's, Chicago, 31-indef.
 "New Girl, The"—National, Washington, D. C., Apr. 6-12.
 "Night Off, A"—Ford's, Baltimore, Md., 7-12.
 Opera Comique—Park, New York City, indef.
 "Oh, My Dear"—Princess, New York City, indef.
 "Oh, Look"—Shubert, Boston, indef.
 "Oh, Lady! Lady!"—La Salle, Chicago, indef.
 "Please Get Married"—Fulton, New York City, indef.
 "Prince There Was"—Cohan, New York City, indef.
 "Penny Wise"—Punch & Judy, New York City, indef.
 "Parlor, Bedroom and Bath"—Adelphi, Philadelphia, indef.
 "Playthings"—Binghamton, N. Y., 4-5.
 Olcott, Chauncey—O. H., Providence, R. I., 31-Apr. 5.
 "Redemption"—Plymouth, New York City, (Last week).
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 "Rainbow Girl Co."—Tremont, Boston, 31-Apr. 12.
 "Riddle Woman"—Shubert Riviera, N. Y., 31-Apr. 5.

ROUTE LIST

"Sinbad"—Poli's, Washington, D. C., indef.
 "Sometime"—Casino, New York City, indef.
 Stone, Fred—Colonial, Chicago, indef.
 "Sleepless Night"—Bijou, New York City, indef.
 Skinner, Otis—Globe, New York City, indef.
 "Scandal"—Garrick, Chicago, indef.
 "Sleeping Partners"—Majestic, Providence, R. I., 31-Apr. 5.
 "September Morn"—Chicago, Ill., 30-Apr. 6.
 "Sweet Innisfallen"—Lexington, New York City, indef.
 "She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
 Susan Lenox—Shubert-Belasco, Washington, D. C., 31-Apr. 5; Majestic, Providence, R. I., 7-12.
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Longacre, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
 "Tailor-Made Man"—Standard, New York City, 31-Apr. 5.
 "Toby's Bow"—Comedy, New York City, indef.
 Thurston—G. O. H., Terre Haute, Ind., 3-5; Lyric, Cincinnati, 6-12.
 "Pillie"—Blackstone, Chicago, indef.
 "Thirty Days"—Cort, Chicago, indef.
 "Tumble Inn"—Selwyn, New York City, indef.
 "Twin Beds"—National, Chicago, 31-Apr. 5.
 Taylor, Laurette—Broad Street, Philadelphia, Pa., indef.
 Tellegen, Lou—Providence, R. I., 7-12.
 "Turn to the Right"—Garrick, Philadelphia, indef.
 "Thirty-nine East"—Broadhurst, New York City, indef.
 "Thirteenth Chair"—Loew's Seventh Avenue, New York, 31-Apr. 5.
 "Uncle Tom's Cabin Co."—Reading, Pa., 4-5; Trenton, N. J., 7; Orange, 8.
 "Unknown Purple, the"—Lyric, New York City, indef.
 "Velvet Lady"—New Amsterdam, New York City, indef.
 "Woman in Room 13, The"—Booth, New York City, indef.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Orpheum, Paterson, N. J., 31-April 5; Majestic, Jersey City, 7-12.
 "Best Show in Town"—Empire, Toledo, O., 31-April 5; Lyric, Dayton, 7-12.
 "Beauty Trust"—Newburgh, N. Y., 31-April 2; Poughkeepsie, 3-5; Orpheum, Paterson, 7-12.
 "Behman Show"—Empire, Brooklyn, 31-April 5; Newburgh, N. Y., 7-9; Poughkeepsie, 10-12.
 "Bon Tons"—Empire, Albany, N. Y., 31-April 5; Casino, Boston, 7-12.
 "Bostonians"—Olympic, Cincinnati, 31-April 5; Columbia, Chicago, 7-12.
 "Bowery"—Columbia, New York, 31-April 5; Casino, Brooklyn, 7-12.
 "Burlesque Wonder Show"—Empire, Newark, N. J., 31-Apr. 5; Casino, Philadelphia, 7-12.
 "Ben Welch"—Gayety, Washington, 31-April 5; Gayety, Pittsburgh, 7-12.
 "Burlesque Revue"—Casino, Brooklyn, 31-April 5; Empire, Newark, 7-12.
 "Cheer Up America"—Casino, Philadelphia, 31-April 5; Miner's 149th St., New York, 7-12.
 Dave Marion's—Gayety, Buffalo, 31-April 5; Gayety, Rochester, 7-12.
 "Follies of the Day"—Open 31-April 5; Gayety, St. Louis, 7-12.
 "Girls de Looks"—Gayety, Detroit, 31-April 5; Gayety, Toronto, Ont., 7-12.
 "Golden Crooks"—Star, Cleveland, 31-April 5; Empire, Toledo, O., 7-12.
 "Girls of the U. S. A."—Gayety, Boston, 31-April 5; Grand, Hartford, Conn., 7-12.
 "Hip, Hip Hooryay"—Star and Garter, Chicago, 31-April 5; Berchel, Des Moines, Ia., 6-10.
 "Hello America"—Majestic, Jersey City, 31-April 5; Peoples, Philadelphia, 7-12.
 Harry Hastings—Gayety, Rochester, 31-April 5; Bastable, Syracuse, N. Y., 7-9; Lumberg, Utica, 10-12.
 Irwin's Big Show—Gayety, Montreal, Can., 31-April 5; Empire, Albany, N. Y., 7-12.
 Lew Kelly Show—Gayety, Kansas City, 31-April 5; open, 7-12; Gayety, St. Louis, 14-19.
 "Liberty Girls"—Gayety, Toronto, Ont., 31-April 5; Gayety, Buffalo, 7-12.
 Mollie Williams' Show—Bastable, Syracuse, N. Y., 31-April 2; Lumberg, Utica, 3-5; Gayety, Montreal, Can., 7-12.
 "Maid of America"—Hurtig & Seamon's, New York, 31-April 5; Park, Bridgeport, Conn., 10-12.
 "Majestics"—Grand, Hartford, Conn., 31-April 5; Jacques, Waterbury, Conn., 7-12.
 "Merry Rounders"—Colonial, Providence, 31-April 5; Gayety, Boston, 7-12.
 "Million Dollar Dolls"—Miner's 149th Street, New York, 31-April 5; Empire, Brooklyn, 7-12.
 "Oh, Girls"—Berchel, Des Moines, Ia., 31-April 3; Gayety, Omaha, Neb., 7-12.
 "Puss, Puss"—Palace, Baltimore, 31-April 5; Gayety, Washington, 7-12.
 "Roseland Girls"—Jacques, Waterbury, Ct., 31-April 5; Hurtig & Seamon's, New York, 7-12.
 Rose Sydel's—Akron, O., 31-April 2; Youngstown, 3-5; Star, Cleveland, O., 7-12.

Sam Howe's Show—Gayety, St. Louis, 31-April 5; Star and Garter, Chicago, 7-12.
 "Sight Seers"—People's, Philadelphia, 31-April 5; Palace, Baltimore, 7-12.
 "Social Maids"—Park, Bridgeport, April 3-5; Colonial, Providence, 7-12.
 "Sporting Widows"—Casino, Boston, 31-April 5; Columbia, New York, 7-12.
 Star and Garter Shows—Columbia, Chicago, 31-April 5; Gayety, Detroit, 7-12.
 "Step Lively Girls"—Gayety, Omaha, Neb., 29-April 4; Gayety, Kansas City, 7-12.
 "Twentieth Century Maids"—Gayety, Pittsburgh, 31-April 5; Akron, O., 7-9; Youngstown, 10-12.
 "Watson's Beef Trust"—Lyric, Dayton, O., 31-April 5; Olympic, Cincinnati, 7-12.

AMERICAN CIRCUIT

American—Star, Brooklyn, 31-April 5; Olympic, New York, 7-12.
 "Auto Girls"—Century, Kansas City, 31-April 5; Standard, St. Louis, 7-12.
 "Aviator Girls"—Gayety, Brooklyn, 31-April 5; Wrightstown, N. J., 10-12.
 "Beauty Review"—Standard, St. Louis, 31-April 5; Terre Haute, Ind., 6; Majestic, Indianapolis, 7-12.
 "Big Review"—Chester, Pa., 31-April 2; Camden, N. J., 3-5; Wrightstown, N. J., 7-9; Trenton, 10-12.
 "Blue Birds"—Wrightstown, N. J., April 3-5; Gayety, Philadelphia, 7-12.
 "Broadway Belles"—Crown, Chicago, 31-April 5; Gayety, Milwaukee, 7-12.
 "French Frolics"—Englewood, Chicago, 31-April 5; Crown, Chicago, 7-12.
 "Follies of Pleasure"—Majestic, Indianapolis, 31-April 5; Gayety, Louisville, 7-12.
 "Frolics of the Nite"—Star, St. Paul, 31-April 5; Sioux City, Iowa, 7-10.
 "Girls from the Follies"—Olympic, New York, 31-April 5; Plaza, Springfield, Mass., 7-12.
 "Grown Up Babies"—Garden, Buffalo, 31-April 5; Empire, Cleveland, 7-12.
 "Girls from Joyland"—Gayety, Louisville, 31-April 5; Lyceum, Columbus, O., 7-12.
 "Hello, Paree"—Binghamton, N. Y., 31-April 1; Schenectady, 2-5; Watertown, N. Y., 7; Oswego, 8; Niagara Falls, 9-12.
 "High Flyers"—Empire, Hoboken, 31-April 5; Star, Brooklyn, 7-12.
 "Innocent Maids"—Gayety, Baltimore, 31-April 5; Lyceum, Washington, 7-12.
 "Jolly Girls"—Wrightstown, N. J., 31-April 2; Trenton, 3-5; Empire, Hoboken, 7-12.
 "Lid Lifter"—Camden, N. J., 31-April 2; Chester, Pa., 3-5; Pottstown, 7; Easton, 8; Wilkesbarre, 9-12.
 "Midnight Maidens"—Howard, Boston, 31-April 5; Gayety, Brooklyn, 7-12.
 "Mile-a-Minute Girls"—Troadero, Philadelphia, 31-April 5; Chester, Pa., 7-9; Camden, N. J., 10-12.
 "Military Maids"—Star, Toronto, Ont., 31-April 5; Garden, Buffalo, N. Y., 7-12.
 "Mischief Makers"—Victoria, Pittsburgh, 31-April 5; Penn Circuit, 7-12.
 "Monte Carlo Girls"—Wheeling, 31-April 2; Newcastle, Pa., 3; Beaver Falls, 4; Canton, O., 5; Victoria, Pittsburgh, 7-12.
 "Orientals"—Grand, Worcester, Mass., 31-April 5; Howard, Boston, 7-12.
 "Parisian Flirts"—Penn Circuit, 31-April 5; Gayety, Baltimore, 7-12.
 "Pennant Winners"—Sioux City, Iowa, 31-April 3; Century, Kansas City, 7-12.
 "Peacemakers"—Gayety, Minneapolis, 31-April 5; Star, St. Paul, 7-12.
 "Pirates"—Empire, Cleveland, 31-April 5; Cadillac, Detroit, 7-12.
 Pat White Show—Niagara Falls, 2-5; Star, Toronto, Ont., 7-12.
 "Paris by Night"—Gayety, Philadelphia, 31-April 5; Camden, N. J., 7-9; Chester, Pa., 10-12.
 "Razzle Dazzle Girls"—Plaza, Springfield, Mass., 31-April 5; Grand, Worcester, Mass., 7-12.
 "Record Breakers"—Gayety, Milwaukee, 31-April 5; Gayety, Minneapolis, 7-12.
 "Social Follies"—Lyceum, Washington, 31-April 5; Troadero, Philadelphia, 7-12.
 "Speedway Girls"—Pottstown, 31; Easton, April 1; Wilkesbarre, 2-5; Majestic, Scranton, Pa., 7-12.
 "Tempters"—Majestic, Scranton, 31-April 5; Binghamton, N. Y., 7-8; Schenectady, 9-12.
 "Trail Hitters"—Lyceum, Columbus, O., 31-April 5; Wheeling, W. Va., 7-9; Newcastle, Pa., 10; Beaver Falls, 11; Canton, O., 12.
 "World Beaters"—Cadillac, Detroit, 31-April 5; Englewood, Chicago, 7-12.

PENN CIRCUIT

Monday—McKeesport, Pa.
 Tuesday—Uniontown, Pa.
 Wednesday—Johnstown, Pa.
 Thursday—Altoona, Pa.
 Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week April 7th

Devens—First half, Vaudeville; last half, pictures.
 Upton—First half, Vaudeville; last half, "Manhattan Revue."
 Merritt—Billy Allen Musical Co. (All week).
 Dix—First half, "Sick a Bed"; last half, "Stop, Look and Listen."
 Meade—First half, "Hearts of Humanity"; last half, "Parlor, Bedroom and Bath."
 Lee—First half, Vaudeville; last half, "Oh, Lady! Lady!"
 Jackson—First half, Vaudeville; last half, "Romance of the Air."
 Gordon—First half, Pictures; last half, Vaudeville.

Pike—First half, Interstate Vaudeville Show; last half, Features.
 Dodge—First half, Pictures; last half, "Miss Blue Eyes."
 Grant—First half, "Miss Blue Eyes"; last half, Pictures.
 Custer—First half, Camp Show; last half, "Miss Blue Eyes."
 Sherman—Vaudeville. (All week).
 Mills—"Manhattan Revue." (All week).
 Humphries—First half, Pictures; last half, "Sick a Bed."
 Stewart—First half, "Stop, Look and Listen"; last half, "Kiss Burglar."
 Eustis—First half, Vaudeville; last half, "Sick a Bed."
 Travis—Feature Pictures. (All week).
 Bowle—Feature Pictures. (All week).
 Funston—Schuster-Davis Stock Co. (All week).
 Taylor—Orpheum Players. (All week).

MINSTRELS

Fields, Al G.—Alton, Ill., 5-6; Hannibal, Mo., 7; Quincy, Ill., 8; Keokuk, 9.
 Hill's Minstrels, Gus—Binghamton, N. Y., 3; Albany, 4-5.
 De Rue Bros.—Curwensville, Pa., 2; Phillipsburg, 3; Huntsdale, 4; Bellefonte, 5.
 O'Brien, Nell—Henderson, Ky., 3; Evansville, 4; Paducah, 5; Belleville, Ill., 6.

CIRCUS

Ringling Bros. & Barnum & Bailey—Madison Square Garden, indef.

TABLOIDS

Zarrow's "Big Revue"—Coliseum, New Castle, Pa., 31-April 5.
 Zarrow's "American Girls"—Princess, Youngstown, O., 31-Apr. 5.
 Zarrow's "English Daisies"—Star, Muncie, Ind., 30-Apr. 5.
 Zarrow's "Ziz Zag Town Girls"—Lyceum, Cincinnati, O., 30-Apr. 5.
 Zarrow's "Yanks"—Ada Mead, Lexington, Ky., 31-Apr. 5.

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Bessey Stock Co.—Racine, Wis., indef.
 Blaney Stock Co.—Colonial, Baltimore, indef.
 Blaney Stock—Yorkville, New York City, indef.
 Blaney Stock—Lyceum, Troy, N. Y.
 Bunting, Emma—14th Street, New York City, indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Castle Square Stock Co.—Castle Square, Boston, indef.
 Comerford Players—Lynn, Mass., indef.
 Cutler Stock Co.—Oswego, N. Y., 31-Apr. 5.
 Crown Theatre Stock Co.—Ed. Rowland—Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
 Columbia Stock Co.—Snow Hill, Md., 3-5.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
 Desmond, Mae—Schenectady, N. Y.
 Ebey Stock Co.—Oakland, Cal., indef.
 Empire Players—Salem, Mass., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Hyperion Players—New Haven, Conn., indef.
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
 Hathaway Players—Brooklyn, Mass., indef.
 Keith Stock—Columbus, O., indef.
 Liscomb Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal.
 Malden Stock Co.—Malden, Mass., indef.
 Majestic Players—Butler, Pa., indef.
 Morosco Stock Co.—Los Angeles, indef.
 Metropolitan Players—Binghamton, N. Y., indef.
 Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
 Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
 Northampton Players—Northampton, Mass., indef.
 Oliver Players—Shubert, St. Paul, Minn., indef.
 Oliver Otis Players—Orpheum, Quincy, Ill., indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Permanent Players—Lyceum, Paterson, N. J., indef.
 Peck, Geo.—Opera House, Rockford, Ill., indef.
 Pinney Theatre Stock Co.—Boise, Ida., indef.
 Poli Players—Bridgeport, Conn., indef.
 Poli's Stock—Poli's, Hartford, Conn., indef.
 Phelan, F. V.—Hallfax, N. S., indef.
 Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
 Roma, Reade, Edward Keane Players—Jamestown, N. Y., indef.
 Royal Stock Co.—Vancouver, B. C., indef.
 Shipman Co.—Bert, Hot Springs, Ark., indef.
 Savoy Players—Hamilton, Can., indef.
 Trent Players—Hoboken, N. J., indef.
 Vaughan Glaser Stock Co.—Pittsburgh, indef.
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
 Williams, Ed., Stock—South Bend, Ind., indef.
 Wilkes Players—Seattle, Wash., indef.

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DRAMATIC and MUSICAL

OPENING DATES AHEAD

"The Good Bad Woman"—H. H. Frazee—Harris, April 7.
 "The Jest"—Arthur Hopkins—Plymouth, April 7.
 Bronx Exposition—April 26.
 Treasurers' Club Benefit—Hudson, April 27.
 Sousa Band Tour—John Philip Sousa—Academy of Music, Brooklyn, June 14.

OUT OF TOWN

"The Wrong Number"—Schubert's, Stamford, Conn., April 4.
 "The New Girl"—C. B. Dillingham—Washington, April 7.
 "The Cave Girl"—Cohan & Harris—Atlantic City, N. J., April 7.
 "A Night Off"—Richard Lambert—Baltimore, Md., April 7.
 "Sunshine"—Johnson-Shaw Co.—Trenton, N. J., April 11.
 New England District Convention, I. A. T. S. E.—Lynn, Mass., April 13.
 "The Dangerous Age"—Ed. Dubinsky—Chicago, April 21.
 "Passing Show of 1919"—Palace Music Hall, Chicago, May 14.
 "Follies"—Florenz Ziegfeld, Jr.—Atlantic City, N. J., May 21.

SHOWS CLOSING

"Redemption"—Plymouth, April 5.

"LET'S BEAT IT," TYPICAL SOLDIER SHOW, WILL WIN FAVOR

"LET'S BEAT IT"—A two-act musical farce; book by Private Harry Gribble and Lieut. Wm. A. Halloran, Jr., and music by Privates William J. Wittman, Burton Hamilton, Eric Krebs and Sid Marion. Produced Monday evening March 24, at the Century Theatre, by members of the 27th Division.

CAST.

First Street Cleaner, Corporal Le Roy Beers
 Second Street Cleaner, Pr. Harold Dunham
 Roscoe Ransome, Pr. Jack Johannes
 Merlock Jones, Cor. Albert Van Zandt
 Granville Greening, Private Jack Roche
 Kitty Coulter, Private E. A. Crawford
 Johnny Cole, Private Conny O'Donnell
 Jimmy Wood, Private Harold Unger
 Rita Marlowe, Private Eric Krebs
 Mrs. Marlowe, Private Dan Burns
 Walter, Private Leon Pearce
 The Hon. Dindwiddle St. B. Dunsmore
 Corporal Roy Lloyd
 Billy Barrow, Private Howard Plassman
 Marjorie Mack, Private Walter Roberts
 Jethro Mack, Private Harry Gribble
 Lotta Noyes, Private William Bramman
 Charlie, Corporal Lester Appleton
 Ahnim Chundra, Private Harry Sharpe

The history of the writing of "Let's Beat It" is interesting in that it was written in the battle zone in France in which the 27th Division saw action. It was written during "rest" periods, the greater portion of the second act having been turned out in a billet near the St. Quentin Canal at Bellicourt, a few days after the Germans had been driven out of the place in some of the hottest fighting of the war. The composers ground out their music on a battered old piano which they captured from the Huns.

Like its predecessor, "You Know Me Al," "Let's Beat It" is a simon pure 27th Division product from its making to its production, and, like it, seems destined to win public approval.

A number of stars after the names of the players showed that they had been wounded or gassed. But this in no way prevented them from dancing and singing.

The story of the piece tells of a hunt for an emerald which has been stolen by Ahnim Chundra and hidden by him in a bottle of perfumery, which Marjorie Mack purchased to flavor the candy in her new store on the boardwalk. Of course, the gem is finally discovered and punishment is meted out to the "villain" in true musical comedy style.

E. A. Crawford, as Kitty Coulter, made one of the liveliest brick top soubrettes ever beheld in a bathing suit at a musical comedy seaside scene.

Walter Roberts was Marjorie, the ingenue. Eric Krebs was Rita Marlowe, a temperamental young woman, and Dan Burns was Mrs. Marlowe, her mother.

Howard Plassman played Billy Barrow, manager of a jewelry store, and Harry Sharpe was the Hindu, Ahnim Chundra. There were a number of tuneful songs.

NEW CROTHERS

PLAY PROVES A GOOD COMEDY

"39 EAST."—A comedy by Rachel Crothers. Presented Monday evening, March 31, at the Broadhurst Theatre, by the Shuberts.

CAST.

Count Gibbitt, Lulu Alberni
 Timothy O'Brien, Victor Sutherland
 Miss McMasters, Blanche Frederici
 Mrs. de Mailly, Allison Skipworth
 Dr. Hubbard, Albert Carroll
 Mrs. Smith, Lucia Moore
 Saldee Clarence, Edith Gresham
 Myrtle Clarence, Mildred Arden
 Napoleon Gibbs, Henry Hull
 Penelope Penn, Constance Binney
 The Park Policeman, John Morris

The new comedy of boarding house life by Rachel Crothers is a refreshingly natural performance and the first night audience revelled at the amusing situations and quaint character types. These characters serve as the background for the romance of two young lovers, who find themselves in this uncongenial roost. One is the daughter of a poor clergyman who came to New York in search of fame and found a haven in a chorus. She meets a wealthy young man who soon falls in love with her.

After the introduction of the characters in the first act, the stage is left clear for the second act, in which the two young lovers meet for their first talk alone in a nook in Central Park. There is a note of sorrow when the girl, indignant at the suggestion that she cannot make her way alone in New York, runs away from her protector.

The types are well played, with honors possibly for Lucia Moore, the giggling widow and Blanche Frederici, spinster. Victor Sutherland's vulgarity as the westerner was laughable. In the two young players of the leading roles there was uncommon assistance. Constance Binney is a young woman of charm. Henry Hull, who was in the cast of "The Man Who Came Back," revealed a keen sense of humor and was altogether delightful in the role.

Routine life in the boarding house on a May day is originally presented and there are passages of youthful delight in the play which are a rare pleasure. The boarders consist of a titled Italian, a frivolous widow from the south, a doctor, unattractive twins and a fresh young man from the west.

This play of character with its setting in Mrs. de Mailly's boarding house has given the author a range of action of which she takes full advantage. It is interesting comedy at all times with the youthful actors playing their parts brilliantly.

JANET BEECHER GETS DIVORCE

Janet Beecher secured a divorce from Harry R. Guggenheimer in the Supreme Court last week. Justice Tompkins signed the decree and it was filed in the Westchester County Clerk's office.

The decree awards her \$2,500 per year alimony and permits her to resume her maiden name. In addition, Guggenheimer will not be allowed to marry again in this State while she lives. Guggenheimer, whose father was the late Randolph Guggenheimer, the first president of the Borough of Manhattan, was married to Miss Beecher on July 3, 1913.

SELWYN'S PRODUCE NEW PLAY

The Selwyns are assembling a cast for a new play by Eugene Walters called "The Challenge" which will have its premiere in Washington. Margaret Lawrence, Allen Dinehart and John Holliday are in the cast.

MUSICAL COMEDY FOR MOROSCO

"Smith, Jones and Brown" is the name of a new musical comedy which will soon be produced by Oliver Morosco. It will appear early next season.

BURGOMASTER CAST CHANGES

Walter Kingsford has succeeded Malcolm Moffat in the cast of "A Burgomaster of Belgium" at the Belmont Theatre. Captain Max Montesole, who staged the production, sailed for England on Tuesday, taking with him several plays for production in London. He plans to return here in the fall.

"SWEET INNISFALLEN" GIVES BERNARD DALY PLENTY OF SCOPE

"SWEET INNISFALLEN"—A romantic Irish drama in four acts and five scenes, presented Monday evening, March 24, at the Lexington Theatre, by Bernard Daly.

CAST.

Barry McCool, Geo. E. Richardson
 Nora Shannon, Kirsteen Forrest
 Mrs. O'Malley, Ada Sherman
 Mr. O'Brien, Fred A. Gleason
 Squire Carlton, Charles H. Ellwood
 Myles Regan, Charles Bates
 Gerald O'Brien, Walter McCullough
 Grace Moore, Gwendoline Williams
 Desmond Moore, Edw. J. Terrie
 Little Molly, Josephine Mangold
 Larry O'Connell, Bernard Daly

"Sweet Innisfallen," and its star, Bernard Daly, an Irish singer, are new to New York, although both are well known through this country and Canada, where Daly has become popular.

The play belongs to the old school of Irish drama, with the persecuted maiden, the "villainous villain" and the "happy-go-lucky" hero. It is crudely written in a style now obsolete, with asides and soliloquies, but, withal, tells a rather interesting story and has been splendidly mounted, four of its five scenes being elaborate and well calculated to bring out the Irish atmosphere.

It deals with the quest of Larry O'Connell for the man who married and deserted his sister. He comes to Innisfallen with Little Molly, a child of eight or nine years, and his coming is the talk of the place because of his vagabond appearance and the fact that he will tell no one anything about himself.

Larry, with Little Molly as his constant companion, goes about singing in an apparently light hearted manner, which wins the affections of Nora Shannon.

Before Larry's advent, a certain Lord Ashton had been murdered, and a young squire of the place is accused of the crime. He is in hiding. His sister, Grace Moore, is to marry Gerald O'Brien, but Squire Carlton, who has squandered his fortune, determines to marry her and gain her riches.

Carlton, who knows of a crime which Myles Regan committed years before, holds it over him and forces him to tell Grace that he saw her shoot Lord Ashton. Then Carlton tries to kill Gerald, who is saved by Larry. Carlton also throws Regan off of a 50-foot bluff into a lake, but the ever present Larry again comes to the rescue.

Carlton succeeds in placing Desmond in the hands of the law. He is tried and convicted and is sentenced to die. The day of execution arrives, and with it comes Regan who confesses that he killed Lord Ashton because Ashton had caused the death of Regan's mother. Regan then dies and Carlton is charged with his murder, but before he is taken away, Larry makes known to him that he, Carlton, is the father of Little Molly and was the despicable husband of Larry's sister.

Bernard Daly won much applause for the rendition of his songs and his acting. His rendering of a serio-comic number with "To die" as the final words, was his best singing effort and drew him several encores. He was not in good voice, but put several of his songs over well.

Kirsteen Forrest was charming as Nora, and Charles Bates did capital character work as Myles Regan.

"TAKE IT FROM ME"

EXCEPTIONALLY GOOD NEW MUSICAL SHOW

"TAKE IT FROM ME."—A musical comedy in a prologue and two acts, with lyrics and book by Will Johnstone and music by Will R. Anderson. Presented at the 44th St. Theatre, Monday evening, March 31, by Jos. W. Gaites.

CAST.

Vernon Van Dyke, Fred Hillebrand
 Barney, Charles Welsh Homer
 Dick Roller, A. Douglas Leavitt
 Gwendolyn Forsythe, Helen Rafferty
 Tom Eggert, Jack McGowan
 Sheriff "Big" Doyle, John C. Lamont
 Horace Turner, Harold Vizard
 Ella Abbott, Alice Hills
 Wilkins, Harry Burnham
 Cyrus Crabb, William Halford
 Grace Gordon, Georgia Manatt
 Queenie LaBelle, Vera Michelena
 Miss Dewitt Butler, Dorothy Betts
 Harmon, Ed Leech
 Other characters by Misses Leah Griffith, Marianne Taylor, Florence Grove, Teresa Wardell, Mildred Thompson, Bernice Frank, Lucrécia Craig, Estelle White, Maudie Clifton, Marion Comfort, Brownie Ross, Ruth Sawyer, Betty DeGrasse, Belle Sawyer, Carrie De Noville, Cecil Renaud and Peggy Ellis.

"Take It from Me" is a musical comedy with a well developed plot which, strange to say, unfolds a story that is not only interesting and highly entertaining from start to finish, but is really logical as well. The humor of the piece is irresistible, the situations and incidental business being of the most natural sort imaginable, and loaded to the muzzle with high class comedy values.

The character drawing is superb, the various types presented being immediately recognizable as real, live human beings that one might expect to meet in every day life, and not mere stage puppets and caricatures, such as the average musical comedy usually puts forward as characterizations.

The hero of "Take It from Me" is left a large department store, which he is to retain permanently, providing that he succeeds in operating the establishment profitably for one year.

The amateur merchant calls to his aid two male friends, who immediately jump in and work like Trojans to help him "put the store over." The hero's male friends, incidentally, call in a third assistant in the shape of a movie vampire, and it might be said right here that the word "shape" is used advisedly, this particular "vamp," as played by Vera Michelena, being one hundred per cent perfect in the matter of lines and curves.

The quartette of funmakers keep the laughs a-coming in one continuous gale, the fun arising principally from the serious manner in which each of the four goes about his or her task of keeping the department store in the family.

There is still another wonderfully played character that enters importantly into the proceedings at all times. This role is portrayed by Alice Hills, who makes the hero's private secretary a comedy character creation worth going miles to see. Miss Hills' impersonation of the angular spinster in "Take It from Me" will gain her much fame and many dollars eventually if the opinion of the firstnighters amounts to anything.

The songs are bright and snappy and the music is exceedingly tuneful, containing more than one melody that seems destined to be whistled and sung for a long time to come.

GOES INTO HARRIS

"The Good Bad Woman," produced by Harry Frazee, will open next Monday at the Harris Theatre following "The Invisible Foe," which closes Saturday. William Anthony McGuire wrote the play, the cast of which includes Margaret Illington, Robert Edeson, Wilton Lackaye, Katherine Kaelred, Richard Tabor, Hazel Turney, Amy Ongley and Howard Boulden.

AND THE GREATEST OF THEM ALL IS

HIMALYA

By S. R. HENRY, D. ONIVAS and FRANK H. WARREN

WRITERS OF HITS ONLY—'INDIANOLA'—'KENTUCKY DREAMS'—'TEARS'—'PAHJAMAH'

Published By JOS. W. STERN & CO., 102-4 West 38th St., N. Y. C.

CHARLES

ETHEL

O'DONNELL AND BLAIR

IN

THE PIANO TUNER

A REVELATION IN COMEDY

SENSATIONAL THROUGHOUT

THIS WEEK (March 31) BUSHWICK, BROOKLYN

NEXT WEEK (April 7) ROYAL

DIRECTION—JAS. E. PLUNKETT

FULLY PROTECTED

WARNING TO AMERICAN PERFORMERS

It has come to the knowledge of the VARIETY ARTISTES' FEDERATION that certain English Agents, or their representatives, are holding out inducements to American performers to go to England. In most cases contracts for a few trial weeks are offered, and a promise given that other engagements will follow. Such statements should be accepted with the greatest reserve. The condition of the market in Great Britain at the present time is such that the fulfilment of the promises given is very unlikely. The places of amusement playing variety cannot give employment to more than 2,000 acts per week, and there are already in the country at least 5,000 acts competing for the 2,000 places. Men who have been serving with the Forces are now being demobilized, and, consequently, the congestion is increasing. The prices of commodities are extremely high, and accommodation in the large centres is very difficult to obtain. American artistes are strongly advised not to take the trip unless BEFORE LEAVING THEY HOLD DEFINITE AND BINDING CONTRACTS TO COVER THE ENTIRE PERIOD THEY INTEND TO REMAIN IN THE COUNTRY; otherwise they may find themselves unable to obtain work after the first few weeks.

NATIONAL MUSICAL COMEDY STOCK COMPANY WANTS

Comedians, Soubrette, Singing and Dancing Juvenile Man, Prima Donna, all kinds of Musical Comedy People; can also use Chorus Girls. Must be young and good looking. Send Photos and all Particulars in first letter.

Photos will be returned. Season opens June 2. One year's steady work if you can make good.

C. R. HAGEDORN, NATIONAL THEATRE, DETROIT, MICH.

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DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

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In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

| | | | | | |
|--|---|---|---|---|--|
| Albany, C. Beatty, A. Barros, Mac M. Dayton-Drew Players Castle, Hal Ody, Clay Donnelly, Jack | Fredericks, Geo. Farnum, Nat Gerald, Robert Glasgow, Jas. Gibney, Wm. Green, Jas. F. Howard, Cliff Harris, Lew | Hughes, Jim Hollinger, Louis Herbert, Tom Hatch & Hatch Kent, Billy Kuhn, Chas. R. Kibbe, Milton King, Billy | Leon, Geo. Lennon, Herbert Lewis, Chas. T. Ladd, Edwin Dick Lloyd, Richard La Monde, Mor- ton Lawrence, Bert | Lyle, Cecil W. Mokelke, Edw. Maddox, Dick Miller, Martin Oakley, Harry Pringle, Jack Paudling, Fredk. Picard Bros. | Reld, Sam Reld, A. Gordon Sharp, Geo. Selby, Norman Smith, Stewart Taylor, Jos. M. Ward, Millicent Williams, Jack |
|--|---|---|---|---|--|

LADIES

| | | | | | |
|---|---|--|--|---|---|
| Beecher, Eva Carleton, Eleanore Clayton, Kitty Cleveland, Hazel Courtney, Bobbie | Duncan, Jean Demerest, Mar- jorie Fox, Josephine Farlardeau, Doll Gallagher, Daisy | Garin, Jennie Gardner, Cath- erine Gerdes, Annette La Cour, Maria Lohmar, Helen | Moran, Alice Mack, Gladys Morton, Stella Morgan, Hilda Oakes, Katherine Potter, Edith | Russ, Irene Ross, Mary Ragsdale, Gladys Ross, Mary Jane Sweet, Dolly Stuart, Eva | Walker, Babe Washington, Fanny Wilson, Lois Young, Mrs. |
|---|---|--|--|---|---|

HAPPY

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Personality—Plus

SHERMAN & ROSE

Clever Dancing Act

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DRAMATIC STOCK PEOPLE for TOOTLE THEATRE. Must join on wire. Run all summer. Could use scene painter. Must have wardrobe and stock experience. Send programs, photos and quote rock-bottom salary. A. R. BRADFIELD, Manager Tootle Theatre, St. Joseph, Mo.

DEATHS OF THE WEEK

ANN LIVERMORE, once a member of the Livermore Minstrels, and the mother of Horace Sheldon, conductor of the Palladium, in London, died in that city on March 26.

RICHARD HEMMINGS, formerly a well-known circus man, died last week while attending a meeting in Elk's Hall, Philadelphia. He was eighty-five years old and was born in Birmingham, England. Heart disease caused his death.

Mr. Hemmings entered the circus business in the early '40's and came to America in 1855. He then left for Cuba and returned to this country with Lent and Welch's circus. He opened his first show with Dan Gardner at Camack's Wood, Philadelphia, in 1860, and later was the first circus to play in Atlantic City. He formed the Gardner, Hemmings and Cooper show in 1863, and after many changes in it Hemmings went out in 1872. He then continued on the road with Adam Forepaugh until he retired.

BENJAMIN STERN, who had been putting up a fight against pneumonia at Stern's private hospital for two weeks, finally succumbed to the malady which has laid so many low during the past year, last Thursday morning, at the age of fifty-eight years.

Stern had been engaged in various fields of the show business. He had been the representative for Grand Opera, band concerts, foreign and native theatrical luminaries, summer parks and productions. He directed Lillian Russell and Fannie Davenport among others. He was general booking manager for the late Henry B. Harris when the latter was at the height of his successful career. One of the feats for which Stern is most widely remembered is that of hurrying one of Harris' companies

out of San Francisco at the time the big earthquake caused so much damage. He managed the tour of the company so skillfully that it did not miss one engagement. Telegraph wires and other means of communication had been wrecked, and it was not until some time had passed that Harris found out that all of the booking dates had been filled and that the members of the company had not been killed or injured in the big upheaval.

A widow and two sons survive Stern, who was a member of the Pacific lodge of Masons, No. 233. The latter organization took charge of his funeral.

MRS. CLARA HAGUE, of the team of Hague and Herbert, died at her home in Toledo, Ohio, on Mar. 17. She had been ill since the team retired from the stage three years ago. Her husband, mother and three sisters survive her.

FRANK, FOSTER, an old actor, died at Jefferson Hospital in Philadelphia last week from an attack of heart disease. He was seventy-four years old and had been under the care of the Actors' Fund of America for a number of years. He was buried by the fund in Philadelphia. His relatives, if any, are asked to communicate with the Actors' Fund in the Longacre Building, New York.

JOHN H. CHRIST, a vaudeville actor who lived with his parents in West Seventieth Street, was instantly killed last Sunday as the result of a fall from a window on the fourth floor of his house, to the court in the back of the building. He was twenty-six years old.

MILO, the dancer, known in private life as May Davis, died at her home in Brooklyn last week. She was twenty-nine years of age.

GLADYS KLARK COMPANY

Wants At Once—LEADING MAN

Not less than FIVE FEET TEN, for such parts as MacMillan Forrester, in "THE BRAT." John Hayward, in "PLAYTHINGS." Dr. Webster, in "THE NATURAL LAW." Etc. State all in first; photos. Address J. E. BALFOUR, Somersworth, N. H. Rehearsals week April 14th.

WANTED FOR THE COLUMBIA STOCK COMPANY

Tall Man for Juveniles, light comedian, man for general business, woman for ingenues, must do two characters, Boss Canvas Man. Houses till June, then tent till September, then back in houses. Work the year around. All photos returned. State lowest in first letter. No time to dicker. Address WM. KRALCE, Mgr., Snow Hill, Md., week of March 31; Millsboro, Del., week of April 7.

WANTED—CLEVER STOCK PEOPLE

All lines, including Scenic Artist. Send usual credentials, which will be returned. Please mention salary without inviting offers. Rehearsals April 14. Address until April 11, GEORGE F. ORMSBEE, 6 North Jay Street, Schenectady, New York. After that, Lyric Theatre, Jamestown, New York.

WANTED—A RELIABLE BILLPOSTER

Experience absolutely essential. Permanent position. Write quick, giving full particulars, salary, etc., to YORK POSTER ADVERTISING COMPANY, York, Pa.

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"A PRINCE THERE WAS"

GEO. M. COHAN AS THE PRINCE

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Hilarious New Musical Comedy.

MUSIC BY VICTOR HERBERT.

LIBERTY Theatre, W. 42nd St. Eves. at
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Henry Miller, Blanche Bates

Holbrook Blinn, Estelle Winwood
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By Samuel Shipman and Aaron Hoffman.

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With HAZEL DAWN, JOHN CUMBERLAND and
WALTER JONES.

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IN THE NEW COMEDY

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BY J. M. BARRIE.

LYCEUM 45th St. near B'way. Eves.
8.30. Mats. Thur. & Sat. 2.30.

DAVID BELASCO PRESENTS

DADDIES

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8.20. Mats. Thur. & Sat. 2.20.

DAVID BELASCO PRESENTS

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A new play by Edward Knobloch.

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Booked by MORGANSTERN

Gaiety Theatre Bldg., New York

EMPIRE THEATRE

Ralph Avenue and Broadway

THIS WEEK

BEHMAN SHOW

Next Week—MILLION DOLLAR DOLLS

Hennessy estimated to be about \$4,000 weekly. In the old days, before the Vaudeville Managers' Association was formed in 1900, most of the booking was done in a haphazard way, largely by correspondence and the button-holing of managers by actors on the street, Mr. Hennessy said. Most of the booking men at that time, had their offices in their hats. Actors, as a class, Hennessy declared, are not good business men, but there were a few exceptions, notably Jim McIntyre, of McIntyre and Heath, who was a remarkably capable one.

The agent, or artists' representative, did for the actor what the actor was not qualified to do for himself, in most instances, that is to say, arrange a satisfactory business deal for his services, the witness testified.

Walsh then asked Hennessy whether he booked acts who played for Fay in Providence. Hennessy said he did not know, as he had not been much in touch with the office for a long time, until recently. But, it would not make any difference to him if an act played for anyone, provided that the act was good and he wanted it, he said. In telling of the advancement that has been made by actors in the matter of salary in the last twenty years, the witness cited Williams and Walker as having played for \$300, as a team, twenty years ago. Bert Williams' recent engagements on the Keith time were at a salary which he estimated to be from \$1,500 to \$2,000. McIntyre and Heath got \$350 nineteen years ago, and they now receive in the neighborhood of \$2,000 a week for their services.

The theatrical people in the court room smiled a bit reminiscently, when Hennessy, in response to a request by Walsh, explained the method pursued by a vaudeville actor who wished to secure time from the Family Department, direct, the witness going into the matter at length and detailing how the job seeker entered the office, presented his card to the boy at the wicker, etc. He said that he had never told any actor to get a personal representative and that he had never recommended any personal representative to an actor. He had never recommended even his own son in that light, he said.

Harry Weber followed Hennessy on the witness stand, and, after stating that he was 40 years of age, that he lived in New Rochelle and was a representative of acts, went on to relate how he started as a property boy at the Empire Theatre, Quincy, Illinois, and later became a member of the 1492 company. He joined the army at the time of the Spanish War, he stated, and served in the Philippines. After the war, he opened an office in Chicago, and engaged in the booking and promoting of vaudeville and fair attractions.

Weber testified that he came to New York nine years ago and engaged in business with Reed Albee and Frank Evans. Weber and Evans bought out Reed Albee about 1912, and the firm continued, under the foregoing name. Later, Weber and Evans split up, and the firm of Harry Weber, Inc., came into existence. Weber stated that he owns fifteen attractions, including the scenic accessories and general paraphernalia, etc., of each. He pays salaries to the performers in these fifteen acts, he said.

In reply to a question, as to who is associated with him in the business of Harry Weber, Inc., he said he was the sole owner of the corporation. Then followed some testimony relative to a letter dated March 26th, 1917, which Weber admitted as having sent out to several of his acts. The letter requested that the acts it was addressed to take space in a Harry Weber number of *Variety*. Asked as to the circumstances under which the letter came to be sent out, Weber said that he was desirous of getting some publicity, for his acts and himself. The price to the actors was to be \$115 a page, and the gross price per page \$135. The Weber concern was to make up the difference of \$20 on each page. Weber was to have his picture on the front cover, of the special issue, which concession was to be complimentary, for arranging matters.

Following the description of the *Variety* deal, Walsh, in querying the witness referred to him as a "Frankenstein."

Mr. Walsh then asked Weber how many acts he represented. The witness replied that he did not know. He had never had any experience in "penciling in" acts, Weber said, in answer to Walsh's inquiries relative to the booking of his offerings. In response to an inquiry as to his method of securing clients, Weber told of how he took trips, to Chicago and elsewhere, looking for embryo talent. Incidentally, it developed, that one of the objects of Weber's recent trip to the coast, was for the purpose of signing up the Big Four, Fairbanks, Chaplin, Pickford and Griffith, for vaudeville. The witness described how he promoted acts and mentioned that he had discovered Frisco, the jazz dancer, dancing in a Chicago cabaret. Frisco was receiving a quarter, or as Weber described it "two bits," a dance, when Weber first met him. This was but two or three years ago, Weber said. In substance, and now Frisco was receiving \$1,250 weekly, as a vaudeville headliner.

Weber said that the Vaudeville Collection Agency, collected for him in the East, and the Excelsior Collection Agency collected for him in the West, for the services he rendered to acts. Weber pays a fee of 20 per cent to the Vaudeville Collection Agency, for making collections, he stated.

Asked how he came to make up his mind to come to New York from Chicago, Weber said, in effect, that he grew to be too big for the town. The witness stated that he received the sum of \$100 a week from Eva Tanguay, \$7,200 a year. Tanguay received a salary of \$2,000 a week, he said.

Mr. Walsh asked Weber if he had anything to do with the organization of the N. V. A., and if he took part in a conference, regarding the selection of the officers of the N. V. A., around the time it was formed. He answered

that he had not. The witness was asked whether he had taken an automobile trip up to Ulster County, to visit Frank Fogarty, in company with George McKay, Eddie Leonard and George O'Brien, around the time that the N. V. A. was being projected. He answered that he had.

Weber specifically denied having picketed a White Rats meeting held in a church in Forty-seventh Street at the time of the White Rats strike in 1917. Asked whether he knew Max Hayes, Charles Bierbower, Fred De Bondy, Charles Wilsch, Lou Leslie and Lee Muckenfuss, Weber replied in the affirmative. He said that he did not know Sam Baerwitz or Nat Sobel.

The officers of Harry Weber, Inc., are Harry Weber, Jr., president, and treasurer, and Herman W. Weber, secretary. The directors of the corporation are Harry Weber, Jr.; Herman W. Weber and Mrs. Harry Weber, Jr.

Going back to the *Variety* special number matter, Walsh asked Weber, if Mr. Albee or Mr. Murdock had suggested the idea to him. He replied that this was not so, in either instance. In discussing the *Variety* special number, Weber, incidentally, declared in substance that it was purely a matter of publicity. Publicity, he added, in effect, was the life and breath of an actor's life. Publicity is the only way the actor has of getting his wares before the manager, Weber said.

Mr. Goodman then asked Weber if he had ever paid Mr. Albee or Mr. Murdock anything of value, money or otherwise, for the privilege of doing business with the United Booking Offices as an artists' representative. Weber replied that he had never paid either Mr. Albee or Mr. Murdock, in any way, for the privilege of doing business with the U. B. O. Weber, in answer to further questioning with respect to his business, stated, in effect, that Murdock had nothing to do with the Weber organization. He never asked for any part of the Weber business, Weber stated, in answer to another question.

Neither Mr. Albee nor Mr. Murdock, now hold, or have ever held any interest in the business of Harry Weber, Inc., the witness continued. He then went on to tell of how, when he first took hold of Harry Fox, the latter was receiving about \$325 a week, which sum Fox had to share in some way with the Millership Sisters, with whom he was teamed up at that time. He estimated Fox's present day value as a vaudeville act at \$1,250 a week.

The Dolly Sisters, Weber said, were getting around \$200 weekly when he started to handle their business for them. Now they are considered to be worth about \$1,750.

Weber said that it would not make any difference to him if a man was a White Rat or not, as far as he was concerned. Being a White Rat or an N. V. A. is neither a bar nor an advantage to the acts he represented, when it came to booking, the witness declared. Weber was shown a contract by Walsh, containing the stamped clause which warranted that the person receiving the contract did not belong to the White Rats. Walsh asked the witness whether he had ever had any such contract in his possession. Weber replied that, to the best of his knowledge, he did not know whether he had or not.

Weber said that he had no written agreement, or anything in the nature of a written instrument, that could be called a franchise for booking acts with the U. B. O. Asked whether he had ever booked any acts with the Loew Circuit, Weber said that he had done so, naming Harry Cooper and Belle Baker, as acts that had received Loew bookings through his office. That ended the Thursday session.

Friday

Frank Fogerty was the first witness to be interrogated on Friday morning. He gave his pedigree at the request of Walsh, stating that he was forty-two years old, was now Executive Secretary to the Borough President of Brooklyn, and had been in the theatrical business for years before being appointed to his present position. He had played many parts in his time, he said. He was in burlesque in 1897, 1898 and 1899. He had given stage characterizations at various times of Swedes, Negroes, Hebrews and Irishmen, and, at one time, was the principal comedian for Al. G. Fields Minstrels, he stated. The last time that he played the Palace, Fogerty said, he had received a salary of \$500 a week.

The witness, after giving several other little details concerning his career before the footlights, then told of an interview he had had with Mr. Albee, shortly after he had been elected President of the White Rats. It seems that Fogerty was desirous of having Mr. Albee meet a committee of White Rats. The following conversation between Fogerty and Mr. Albee, testified to as having taken place by Fogerty shows that Mr. Albee was not at all inclined to favor the proposed conference.

Mr. Albee—I will meet no committee from the White Rats as long as they are members of that union.

Fogerty—Mr. Albee, you said a moment ago that you helped to elect me President of the White Rats. Why did you do it and then immediately tie my hands? If you are not going to help me, we can do no good.

Mr. Albee—That goes. You can talk to me at any time you want to, but I will meet no committee from the White Rats.

Fogerty—Why? You employ union stage hands and musicians. Why do you do that?

Mr. Albee—Why? Because I have to. They have made me more trouble than I have fingers and toes, and I will not put up with any more of it, and I will not meet any committees from the White Rats, as a union.

Fogerty then related a conversation which he said he had had with John J. Murdock, during the course of which it was intimated

that Fogerty could be the President of the N. V. A., if he so desired, he said. In reference to the presidential proposition, Fogerty said that he had told Mr. Murdock, in effect, that he would not accept the presidency of the N. V. A. unless the booking offices would stop commission abuses, issue an equitable contract and play acts, regardless of the fact that they held membership in the White Rats or not.

Later on, Fogerty told of a visit paid him in the Catskills by George O'Brien, of the Harry Weber office. Fogerty fixed the date of the visit as sometime in July, 1918. According to Fogerty, O'Brien came up to see him in order to have him join the National Vaudeville Artists, Inc. The following conversation took place between O'Brien and himself, Fogerty testified:

George O'Brien—Frank, why don't you join the N. V. A.?

Fogerty—I don't want to.

O'Brien—Well, what is the use of getting in wrong?

Fogerty—What have I done that is wrong? O'Brien—I don't know that you have done anything, but they will not play anyone, only N. V. A.'s, and why do you want to get yourself in wrong? I would like to have you talk this over with Mr. Murdock.

Fogerty—I would be very glad to have Mr. Murdock come up.

Fogerty said that O'Brien told him that he would see what he could do and, a few weeks later, Fogerty stated he received a wire from O'Brien, which read in effect: "Will be up to-morrow and will bring that party with me."

"On Saturday afternoon, there arrived at my home, Fogerty stated, continuing with his testimony, "Mr. Weber, his brother Herman, Eddie Leonard, George O'Brien and George McKay."

Fogerty did not become either a member or an officer of the N. V. A. From the general trend of his testimony, it would seem that his chief objection to the organization was because of an apparent belief on his part that it was what he termed a "managers' organization."

While on the stand, Fogerty told of some difficulty he had experienced in getting work. He said that he had changed agents, leaving Tom Fitzpatrick and going over to William Morris. Morris, however, informed Fogerty, according to the latter, that any booking he received from the U. B. O. would have to come through Fitzpatrick. He approached Mike Shea, but the latter told him that he couldn't play him. Fogerty said Shea told him, he would have to leave it to his own judgment, the reason why he could not play him. Fogerty said his wife was cancelled at one of the New York houses booked by the U. B. O., and he took it for granted that the cancellation was brought about because of the fact that he had written the songs in his wife's act.

Fogerty stated that he had known of a number of artists who not only paid a commission, but paid extra money on the side as well.

Maurice Goodman, the Keith attorney, then asked Fogerty if he believed that a judgment against the average actor could be collected. Fogerty said he believed it could. Goodman said that the U. B. O. was responsible and, if it broke a contract, the actor collects very easily. Fogerty was quite sure that recovery could be made also from the average actor who might be proceeded against for breaking a contract.

Asked whether he didn't consider that conditions were better at the present time for a vaudeville actor than they were years ago, Fogerty said he did not think that conditions were as good for the small act as they were years ago. Fogerty also gave testimony somewhat along the same lines as that given on Wednesday by Dan Hennessy, with respect to booking conditions in the early days of vaudeville. Goodman inquired how Fogerty transacted his club booking business several years ago, and asked the witness if he did not furnish so many actors at a lump sum, and pay salaries to the performers giving the show. Fogerty said that was about the way he had done business, as far as his club booking agency was concerned.

Fogerty was asked whether a "black list" was in existence at the time that he was President of the White Rats. He replied that a "black list" did exist at that time. Fogerty mentioned Ed. Keough as an actor whom he believed to have been on the "black list" at the time that he was President of the Rats.

Mr. Goodman asked Fogerty if he considered that a team that put on three sketches in fifteen years could be considered as keeping abreast of the vaudeville times. Fogerty thought that it was, and so stated, adding that he understood that Keough couldn't get work even when he had a new sketch. While Fogerty changed his material every year, he expressed the belief that the three sketches in fifteen years had nothing to do with Keough not getting work.

In answer to a question by John M. Kelley, Mr. Goodman's associate, concerning Fogerty's estimate of Harry Mountford, Fogerty stated that he believed Mountford to be dishonest. He had opposed Mountford's methods as regards the policy of the White Rats and was not at all in favor of Mountford's way of doing things, he said.

Fogerty's chief reason for expressing the belief that Mountford was dishonest, it seems, was based on the fact that he had asked Mountford to render a statement of his travelling expenses for a trip taken by the latter in his capacity as organizer for the Rats. The trip in question embraced a visit to Boston, Chicago, and Philadelphia, for which Mountford was given \$250 for travelling expenses. Although he had asked Mountford to render an expense account to the Rats Board of Directors, he had never seen the accounting called for.

Mr. Goodman then sprung a surprise by producing a copy of the minutes of a meeting of the White Rats in which Mountford advised the organization to get rid of the club house. The introduction of the White Rat minutes caused quite a stir, when Goodman stated that they had been given to him by "Harry Cooke or Harry De Veaux." The first name appears on the record as "Harry" Cooke. Will Cooke was in the court room at the time that Goodman made the announcement as to who gave him the White Rat minutes and he evidently seemed to think that the person referred as "Harry" Cooke, was himself, inasmuch as he arose at recess and sought to address the examiner. Mr. Moore told Cooke that he had any statement to make he would have to see Mr. Walsh.

Later, Mountford and Cooke had quite a wordy altercation in the corridor, during the course of which the minutes were referred to frequently. No blows were struck, but it looked for a moment as if they would surely "go to the mat." Each satisfied himself with calling the other "complimentary" names, however. Mountford winding up the debate by telling Cooke that he "hoped he would get that franchise from the U. B. O." Just what he meant by that remark, Mountford refused to explain, but said that he knew exactly what he meant and that was enough.

A form of agreement that Goodman said had been sent to the managers for consideration, by Harry Mountford, in 1918, and which stated, in effect, that the White Rats proposed to institute the "closed shop" in vaudeville, was read by the U. B. O. attorney. This agreement, in addition to the "closed shop" clause, called for the limiting of the membership of the Rats and the consequent limiting of the number of newcomers who would be permitted to enter the vaudeville profession.

Fogerty said that it was the general opinion in the Rats that Mountford's proposals were not what might be termed diplomatic. "Uncalled for" was the way in which Fogerty characterized his attitude toward the managers.

The word of three-quarters of the managers was "no good," according to Fogerty, who would not express an opinion about Mr. Albee or Mr. Murdock in this respect. Later, he declared that Mr. Albee did not keep faith with him. Asked whether he thought Pat Casey was a suitable man to preside over an arbitration board, Fogerty replied that he did not think any one man was qualified to do so.

Jack Curtis, of the vaudeville firm of Rose and Curtis, was then called. He spent a very uncomfortable fifteen minutes on the stand, his memory going back on him very badly when interrogated by Attorney Walsh. He could not remember just how he came to write Queenie Dunedin on November 2, 1916, that the V. M. P. A. would not employ acts belonging to the White Rats. Asked where he got the information from, he could not say. Pressed for an answer, he said something about White Rats walking out of theatres and being unreliable.

Walsh immediately became very serious and asked Curtis whether he realized that he was under oath. Curtis replied that he did, and was trying to tell the truth. Walsh then called Curtis's attention to a telegram sent to Adams and Guhl, advising them to join the N. V. A. Curtis was just as much at sea in trying to remember how he came to send the telegram as he had been on the question of where he got his information about the letter to Queenie Dunedin.

Tom Quigley, the Boston booking agent, followed Curtis as a witness, and, after stating that he had been in the booking business for fourteen years, told of a list of acts sent to him by Pat Casey. This list was referred to by the witness as a so-called "blacklist." Quigley said he booked twenty-five houses in and around Boston. Mr. Goodman asked Quigley to tell about his charges for booking theatres and the witness did so. When it came to making known his booking fee for his full week houses, however, he demurred very strongly. Quigley set up a claim that the U. B. O. would become possessed of information that he, insinuated, might be used to take the St. James, the only full week house that he books in Boston, away from him. Examiner Moore, however, instructed Quigley to answer the question, the witness stating that he charged all the way from \$25.00 to \$100.00 for full week booking service.

Saturday

Jack Curtis was recalled to the stand on Saturday morning, and his memory was in much better working order than on the previous day. He said that he had sent the telegram to Adams and Guhl, and the letter to Queenie Dunedin, on his own responsibility. The telegram referred to was the one in which Curtis advised Adams and Guhl to join the N. V. A., and the letter to Queenie Dunedin stated that the V. M. P. A. would not play acts belonging to the White Rats.

Eddie Clark was then sworn as a witness and occupied the chair for the better part of the day. He outlined his theatrical experiences from the time that he entered the show business as a chorus boy, giving a detailed account of his activities as a public entertainer and author of stage material that covered fourteen or fifteen years. Clark told how he went to Percy Williams for work, and of the latter's suggestion that he see Mr. Murdock. Mr. Murdock, according to Clark, said that he (Clark) would not play for him as long as William Morris was in the show business.

(Continued on page 38.)

DON CLARK

PRODUCER AND LIGHT COMEDIAN—THE AMERICANS—INVITES OFFERS FOR NEXT SEASON
 STAR, BROOKLYN, THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

Season's Sensation

Direction Ike Weber

GRACE HOWARD

Soubrette
 CHAS. WALDRON'S
 BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY

RALPH JAZZ WOP

ELSIE PRIMA DONNA

(Hello Paree)
 Company

PRIMA
 DONNA

E D E M A E

MILLION
 DOLLAR
 DOLLS

CLARA GIBSON

NOW WITH
 FRED IRWIN'S
 MAJESTICS

FEATURED
 MIDNIGHT
 MAIDENS

NIBLO AND SPENCER

SIGNED
 FOR NEXT
 SEASON

EDDIE AKIN

JUST PUNTING ABOUT

MIDNIGHT MAIDENS

JIMMY DUNN

International Mimic

Just Came East

See It

ANNA GRANT

With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixt and Exit.")

ELVA GRIEVES

"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15.

PAT WHITE SHOW

KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

CHARLIE MAC

MILLION DOLLAR DOLLS

JOE ROSE

SONG WRITER—PRODUCER
 AND COMEDIAN

HURTING AND SEAMON'S
 MIDNIGHT MAIDENS

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

FLO WELLS

PRIMA DONNA

FRENCH FROLICS

VAN AND KELLY

NOW PLAYING FOX TIME

BERNIE CLARKE

SINGING AND DANCING JUVENILE—BOSTONIANS

DIRECTION—IKE WEBER

AMETA PYNES

13TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE

THE HURRICANE SOUBRETTE

2d Season with "Hip, Hip, Hooray Girls"

PEARL LAWLER

PRIMA DONNA

SECOND SEASON

BROADWAY BELLES

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

TOM AIKIN

JACK SINGERS BEHMAN SHOW

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

BURLESQUE NEWS

(Continued from page 13)

'GIRLS FROM FOLLIES' PLEASES BROOKLYN AUDIENCES AT STAR

The "Girls from Follies" at the Star last week gave a performance that proved satisfactory. While there are practically the same bits that were in the show last season, they were offered in such a manner that the full value of the comedy was easily seen.

Fred Binder and William Jennings are the comedians; of course, Binder is the chief funmaker and he succeeded in getting many laughs. He is one of those acrobatic Hebrew comedians, who is bound to get his stuff over. He is fast and a very hard worker. He does bumps and his catch line "Oh, boy," never fails to get a laugh.

While Tom Robinson's name appears on the programme, for some reason he did not play the part opposite Binder Thursday night. It is said he closed Wednesday on account of a salary disagreement. Jennings returned to his old part doing Irish, in which role he worked hard.

Harry C. Van, doing a juvenile straight, sang several numbers in a clear tenor voice. He also appeared in several scenes. He dressed well.

Al Casey Fox did straight in the first part and characters later on, doing nicely. Mae Barlowe, who has a most excellent and pleasing personality, is the prima donna. She is a brunette and makes a fine appearance, and was seen to an advantage in her numbers, which she offered in a clever manner. She has a sweet voice and uses it well. Her wardrobe is attractive.

Anna Armstrong, who plays a lead, is a striking and shapely blonde. She reads lines well and easily takes care of herself in the scenes. She makes a fine appearance in tights.

Madge De Voe is the ingenue. This young lady makes a pleasing appearance. Her wardrobe looks well from the front.

Ernest Stone is in several scenes and he handles himself very well in each.

Van and Miss Barlowe offered a neat duet early in the show most pleasingly and it went well.

The "model" bit, with Binder, Jennings, Stone, Fox and Miss Armstrong, pleased. The "flower" bit, with all the water effects repeated its former success at this house the way Binder worked it up. Van and the Misses De Voe and Barlowe were also in it.

The "court room" scene in ragtime went well with Binder as the prisoner, Jennings the judge, Van the cop, Fox the prosecuting attorney, Misses Barlowe and De Voe as witnesses, and several of the chorus in the jury.

The "diamond pin" bit was well worked up by Binder, Jennings, Fox and Miss Armstrong. There was plenty of rough house and tumbling seen here which was liked.

The Cabaret scene in the burlesque offered several specialties. Miss Armstrong did an impersonation of Adele Richie. Fox

looked like William Hart, the bad man of the pictures. Fox gave a lariat specialty, and he sure can handle the rope. He also did a wooden shoe dance.

Mae Barlowe's impersonation of Melba gave this young lady an opportunity to show her voice, which she did to an advantage.

Van's minstrel number was well rendered. One of the girls of the chorus led a number and put it over nicely. She would have looked better had she forgotten to put the spot of red grease paint on her chin.

The "periscope" bit had plenty of laughs. Binder, Fox, the Misses Barlowe, Armstrong, De Voe and several chorus girls worked in it.

Binder and Miss Armstrong make a big hit in the "drinking" scene, in which the lady worked up a good "drunk." The way she tumbled and bumped around the stage with Binder was remarkable. Her work was appreciated here.

The "cabinet" scene pleased and it was nicely worked up by Binder, Van, Jennings, Stone, and the "Mysterious Marie." The girls in the chorus worked and looked well.

A fairly good sized house was on hand and the audience liked the show. Sid.

WILL CLOSE WITH KAHN

Ben Kahn has announced last week that Billy Spencer will close with his stock company May 24. Brad Sutton closes April 26, and Miss Lorraine May 10. Spencer is going to put on stock at the Howard, Boston. Sutton will do the same at the Star, Toronto, and Miss Lorraine is going to take a vacation. Frances Cornell will open for Kahn May 12.

JOINS "TRAIL HITTERS"

Bert Weston leaves New York today (Wednesday) to join the "Trail Hitters" in Columbus. He replaces Vic Plant and opens next Monday. Weston will have full charge back stage.

ED. CRAWFORD SICK

Ed. Crawford, formerly of "Cheer Up, America," is confined to his home with the influenza. He has been ill for three weeks.

SIGNS FOR THE SUMMER

Fred Stair has signed Josephine Sabel for Summer stock at the Star, Toronto, this season.

ILLNESS FORCES CLOSING

Flo Owens closed with the "Americans" in Hoboken last week on account of illness. Vic Dayton has replaced her.

The Most Artistic
Song & Waltz
in Many
Years



Kentucky Dream.

By
the writers of "Indianola"
"Tears" "Pahjaham"
etc

A Big Time Song
for
Big Time
Acts

Jos. W. Stern & Co.
1556 Broadway, N.Y.C.
Harry Tenney - Mgr.
119 No. Clark St. Chicago.
Sig. A. Bosley - Mgr.

Prof. Copy &
Orchestration
in any key
FREE to recognized artists
Dance Orchestration
to Leaders 25¢ Band 50¢

\$25—Chorus Girls Wanted—\$25

Must be Show Girls, Weight 150 up. Must be A1. No half salaries
Show Opens East, closes East.

BILLY WATSON

BIG GIRLIE SHOW

Columbia Amusement Co., Houses

WANT ALL KINDS of Principals—Men and Women. Address, as per Route.

WANTED

FOR NEXT SEASON FOR

"Bostonian Burlesquers"

A GOOD TRIO OR QUARTETTE TEAM OF MEN, one capable of playing good straight, two principal women, good novelty musical act.
Address CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

JOE ENNIS

Re-engaged by Jacobs and Jermon for next season at
an increase of salary.

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

ETHEL DE VEAUX
AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn

WANTED—THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingenues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street, Washington, D. C.

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

JIM McINERNEY

AN ACE WITH "AVIATORS"

THIS WEEK—GAYETY, BROOKLYN

RUTH DENICE

PARIS BY NIGHT

SOUBRETTE

EN ROUTE

NELLIE CRAWFORD

Singing and Dancing Soubrette

Direction—Roehm & Richards

Oriental

E. F. ALBEE
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Jimmie Hodges Musical Comedy Co.

Pretty Baby Eastern—Pretty Baby Tabloid
Jimmie Hodges Company with himself
Can use a few more chorus girls
Address J. E. EVISTON, General Manager,
Mozart Theatre, Elmira, N. Y.

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In Indian Novelty
In Vaudeville

ANNA VIVIAN & CO.

PRESENT

"WHAT WOMAN CAN DO"

The Season's Latest Feminine Novelty

BOOKED SOLID LOEW CIRCUIT

DIRECTION—SAM BAERWITZ

WILBUR DOBBS & WELCH TOM

SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS

IN THEIR DAINTY REVUE
SURPRISE A LA MINUTE

CARLITA and DICK LEWIS

PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

TINY BELMONT and MADELINE MOORE

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DIRECTION—JACK LEIA

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DIRECTION—EVANGELINE WEED

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BELL & GREY

ORIGINALITY

Original of the Scotch and Irish Dances on the Wire

DIRECTION—PAUL DURAND

BILLY HOWARD & LEWIS ARTHUR

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

TOM O'CONNELL

Character Comedian and Dancer

In Vaudeville

BONESETTIS TROUPE

DIRECTION—O. BERNDORF

MINNIE FAUST & BRO.

Comedy Ladder Act

Playing U. B. O. Time

MICHAEL EMMET & MOORE EILEEN

In "IRELAND TODAY"

Featuring His Own Songs

Direction—Joe Michaels

THOUSANDS VIEW NEW N. V. A. CLUB

(Continued from page 5.)

Aerial Shaws, Fannie Newman, H. McGrath.

Ida May Chadwick, Lester Leigh, Captain Powers, Al Darling, George O'Brien, R. J. Miller, Bob Eddy, Lillian Shaw, Francis X. Donegan, Jefferson Lloyd, Lizzie Evans, Hurl Falls, Fred J. Bohner, F. R. Whitehouse, J. E. Agnew, J. J. Daly, Mr. Modena, Mr. and Mrs. W. Leonard, Harry Hart.

Ben Hastings, Frank Aberwald, Miss Pearlman, Tom Colton, Ben Bard, Mr. and Mrs. Carl Nixon, Dave Nowlin, John Acatan, Mr. and Mrs. Fred Walton, A. J. Gantner, Joe Daly, Willie Ritchie, Al Dow, John Lampe, Lew Murdock, Al Moore, Frank Quinn, Jack Quinn, Tom Yost, John Kasper, George Lange, Stuart Barnes.

Ed Morton, Bill Roehm, Billy F. Adams, Charles Hirsch, Jean Schwartz, Dock O'Neill, Arthur Gordon, Charles Peterson, Mr. Marshall, Mr. and Mrs. Dave Steinhart, Judge Graham, Bernard H. Sandler and wife, Lottie Clifton, Lewis Silverman, Walter Donovan, Harry Murray, Jo-Jo, George Hall, Fred Steele.

Billy Swede Hall, Jennie Colburn, Miss McKenzie, Miss Davis, Clyde Silber and wife, Lester, Jack Hallen, Mary Goss, Mr. and Mrs. Fred C. Curtis, Mr. and Mrs. Hudson Hilborn, Bob Lansing, George Gibbs, L. M. Bell, K. Cowan, John and Ruth Ross.

Eddie Dowling, Mr. and Mrs. Wells De Veaux, Murray Livingston, James Dyson, Mr. and Mrs. Hal Dyson, Zelanka, William Stuart, Charles Wilkins, Doris Roth, Mr. and Mrs. Frank Joyce, Mr. and Mrs. W. H. Cook, Fred C. Hackett, Betty Tompkins, Mr. and Mrs. Ray Raymond, Charles Winger, Lamont Trio, Lady Alice's Pets, Mr. and Mrs. N. L. Graham.

May Palay, Jas. Norval, Flo Lewis, Irving Berlin, Lieut. Gordon MacNichol, Mary Kelley and Thos. Swift, Fay Tunis, Mildred Evans, Zella Russell, Harry K. Morton, Zelina, Miss Kola, Miss Black, Jas. P. O'Loughlin, Mr. and Mrs. Edward Ryan, Tink Humphrey, Jack Mack, Jas. F. Sheehan, Bob O'Donnell, Al Worsley, Jack Curtis, Neal Burns, Gertha Du Four, Louise De Lora, Ruby Clark.

Mr. and Mrs. M. Golden, Mr. and Mrs. Louis Lazar, Mr. and Mrs. Aleck Bazarsky, Irwin Irving and wife, Mr. and Mrs. Robt. E. Roberts, Harry Warden, Jack Barton, Ed Crawford, Marty Ford, N. T. Grandlund, Grace Emmett, Fred C. Hagen, Frances Russell, Dixie Martin, Emma Carus, John Sullivan, Grace Van Tassel, Edward Marshall, Catherine McGarvie, Mr. and Mrs. Lester Walters and John Leddy.

Lawrence Schwab, Glen Anders, Geo. White, Franklyn Ardell, Gaynell & Mack, Sam Hyams, Claude Bostock, Geo. Bobbe, Ed Nelson, W. Spoor, Maurice Ritter, Irene Melva, June Melva, Barney Ward, John P. Harris, E. M. Robinson, Congressman Morin, Ollie Young & April, Marie Bryar, Florence Flynn, Lon Pollock, Reed Albee, Jack Marshall, Barney Ferguson, Byron Silvers, John West, Eddie Geer, A. O. Duncan, Claude Austin, Mr. and Mrs. Hal Jones, Bob Tenney, Morton Bros., Pump Burke, S. K. Fried, S. W. Lawton, Richard E. Webster, Monte Tyeler, Jack E. Rowan, Otto Clifton, Eli Budd, Charles Wheeler, Ed Barto.

Louis Baum, Nat Burns, Delbert E. Bean, Doc Baum, Wm. J. Hasson, George Emmett, Rita Gibson, M. Le Vino, Alex Le Vino, Virginia Rankin, J. H. Burton, Al Rome, Harry Foy, Garry Owen, Leon Flattow, Marion Wilson, Jack Lacey, Mr. and Mrs. Harry Burton, Baron Lew Peyton, Mr. and Mrs. Harry Houdini, Julian Rose, Steve Green, Geo. Young, Wilfred Robert and wife, Jack Clifford, Miriam Wills and Wm. Lawrence.

Jack Gleason, Jimmie Fox, Willis Maxwell, Nat Farnum, Jimmy Shields, Harry Brown, Mose Gumble, Willie Fields, Phil Brice, Happy Weston, Joe Cooper, Wm. Davis, Florence Timponi and mother, Chas. Mayer, Eddie Koler and Jean Lamb, Joe La Bick, J. E. Dillon, Jr., H. S. Stange, Frank Sartorius, Lieut. J. J. Garvie, Lieut. Edwin C. Parsons, Frank L. Burke, Harry M. Pearce, Lieut. Billie Taylor, Joe Woods, Solly Gold, Hannah Stone, Chas. Reilley, Nat and Fay Franklin, Andy Lewis, Ben Lenox, Frances Burke, W. A. Leveau, Ruth Edel, Jewell Webster, Victor Kewell, Frank Davis and Harry Ward.

Grant Gibson, Blanche Stewart, Ben Miles, Al Raymond, F. J. Wilkins, Ted Banks, James Rowland, Mr. and Mrs. Eddie De Noyer, Jessie Powers, Miss Mitchell, Edward Lynch, Miss Danziger, Miss May Maloney, Miss Louise Davenport and Miss Bertha Harris.

Tommy Ray, Claude West, Sim Collins, Mr. and Mrs. Joe Bennett, J. H. Meyer, Archie Goulette, Joseph L. Garretson, Horace Potter, R. H. Bertram, Mr. Cherrington, Ned S. Hastings, E. N. Millen, James L. Reed, Mr. and Mrs. Maxmillan, Mr. and Mrs. Dick Fitzgerald, Mr. and Mrs. Jack Ingliss, James Halley, Ted Bonnell, Mr. and Mrs. Ed Lovett, Emory Manley, Harry Weston, Bob Fisher, Jos. (Irish Yankee) Brennan, Frank Hardy, E. H. Coon, William Burt, Thomas Meegan, Helen Scher, Sol Goodman, Buster West and Margaret Green.

Frank Jones, Colonel Diamond, Jim Cunningham, H. J. Tappan, Eric Miller, Al McWilliams, Owen Hervey, Del and Edna Elliot, Bert Angeles, Bernice Hoffman, Vivian Hurlick, Charles Innes, Harvey Spalding, Mitchell Selleslaugh, Artie Nelson, Jack McCloud, James Martell, Chisholm & Breen, Bert Fox, Fred Melville,

Luckie & Harris, Harry English, Joe Klein, Pat Woods, Mill McCaffery, May Woods, Miss Reisenberger, Ed (Flying) Russell and Harriet Worth.

Harry Koler, Sergeant Max Koler, George Fairman, La Veen & Cross, Tom Dingle, Patsey, Delaney, Val Trainer, Walter Meyers, Jack Dempsey, Grace DeWinters, Ben Beyer, Evelyn Forbes, Jas. Cassidy, Pearl Ford, Bessie Luckie, Mildred Savidge, Agnes Silber, Marie De Greaux, Walter Kingsley, George Whiting, Sadie Burt, Eddie Fitzgerald, Jno. E. Henshaw, Henry Kelley, Margie Wilson, Harry Howell, George Pearce.

Helen Neary, Harry Adler, Al Sexton, Loney Haskell, Jack Peters, Frank Dobbins, Bobby Nash, Bert Kenney, Dan Hennessey, Johnny Johnston, Roy Byron, Wm. Cunningham, Robt. Rickson and Wm. D. Stewart.

On Thursday night, delegations of dramatic editors, newspaper men and managers from various parts of the country were the guests of the club, of whom 250 were afterwards entertained at the Ziegfeld "Midnight Frolic," where they witnessed the second performance, beginning at 11:30 p. m. The principal address of the evening was made by Edwards Davis, Prompter of the Green Room Club.

Davis, a former vaudeville performer, and at present a member of the cast of "Daddies," told of the results of Mr. Albee's work in the actors' behalf and pleaded for unity, harmony and good fellowship between performer and manager.

Nils Granlund, publicity man for the Loew Circuit, and Walter J. Kingsley, general publicity representative for the Keith interests, together with Henry Chesterfield, greeted the out-of-town guests and had charge of the entertainment arrangements.

Two typists from the Keith offices, Miss Francesca Cook and Bessie Seigel, assigned by Walter Kingsley to the club house for the evening, were stationed, with typewriters, on the mezzanine floor, where they filed the stories of the club's opening submitted by the out-of-town newspaper men.

7

RAINBOW LILLIE AND MOHAWK

20th Century Indians

BERNARD TRIO

Those Three Nifty Girls

PLAYING U. B. O. TIME

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery.

Now Playing B. F. Keith Theatres

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Dallas, The Harmonica King

DIRECTION JACK SHEA

MARGARET

SUZANNE

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Piano and Harmony

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Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

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In "MOVIE MINNIE"

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HATCH & HATCH
Singing, Dancing and Comedy
IN VAUDEVILLE

BILLY EDDIE
HIBBITT AND MALLE
"Two Southern Boys"
MATERIAL BY ANDY RICE DIRECTION—MAX GORDON

JACK NELLIE
ORBEN & DIXIE
The Jack of Hearts and the Queen of Spades
LOEW CIRCUIT

LUCILLE CHALFANT
DIRECTION—CLAUDE BOSTOCK

LEON C. PAUL F.
WHITEHEAD & FITZGERALD
Back from Over There with Something New Direction—SOFRANSKI AND EPSTIN

FREED & GREEN
THE WOP AND THE SINGER

PAYNTON, HOWARD AND LISTETTE
IN A REAL VAUDEVILLE FROLIC DIRECTION—CHAS. BORN HAUPT

CHAS. **ROOT & WHITE**, WALTER
ECCENTRIC SONGS AND DANCES

VAUDEVILLE BILLS

(Continued from page 23 and on 38)

SAN FRANCISCO, CAL.

Pantages—Magazine Girl—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

SAN DIEGO, CAL.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

SPOKANE, WASH.

Pantages—Four Danubies—Chas. F. Semon—Colin Dancers—Haush & Lavelle—Beth Challis—Bullet Proof Lady.

SEATTLE, WASH.

Pantages—Miss 1920—"Who Is He?"—McLellan & Carson—Denn Linn—Three Western Sisters.

SALT LAKE CITY, UTAH.

Pantages—La Petite Eva—Tallyho Girls—Clark Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

TACOMA, WASH.

Pantages—Four Bards—Trovato—"Fireside Revue"—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

VANCOUVER, CAN.

Pantages—Three Nosses—Mel Klee—Mlle. Blanca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

VICTORIA, CAN.

Pantages—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

WINNIPEG, CAN.

Pantages—"Some Baby"—Harris & Mannion—Stever & Lovejoy—Maidie DeLong—Victor Four—Will Morris.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—1919 Winter Garden Revue. (Last Half)—Wood, Young & Phillips—Resista.

BILLINGS, MONT.

Babcock (Apr. 6-7)—Fred & Peggy Pymm—McGrath & Yeoman—Polly, Oz & Chick—Wolf & Wilton. (Apr. 10)—"Aerial Shells"—Cleveland & Trelease—Jolly Wild & Co.—Harry Evans & Co.—Lockhart & Laddie.

BUTTE, MONT.

People's Hipp. (Apr. 6-8)—Darling & Osman—Howard, Moore & Cooper—Princess Minstrel Misses—Shriner & Herman—Four Pierrotts. (Apr. 9-12)—Snow, Sigworth & Sharp—Fred & Peggy Pymm—McGrath & Yeoman—Polly, Oz & Chick—Wolf & Wilton.

CHICAGO, ILL.

American (First Half)—Goldie & Ayers—Earl & Jennings—Roach & McCurdy. (Last Half)—Argo & Virginia Sisters—"Remnants"—"Mile-a-Minute."

Empress (First Half)—McGreedy & Doyle—Joe Nathan—Gafney & Dale—Valayda—Ray & Emma Dean—"Mile a Minute." (Last Half)—B. I. Cycle—Benise & Baird—Moore & Elliott—Cameron & Gaylord—Skating Bear.

Lincoln (First Half)—Argo & Virginia Sisters—Tracy, Palmer & Tracy—Silver & Duval—Van Bros.—"Cheyenne Days." (Last Half)—Earl & Jennings—"Hello People Hello."

Kedzie (First Half)—Hip Raymond—Willison & Sherwood—G. Swayne—Gordon—Walmsley & Myers—Crawford's Fashion Revue. (Last Half)—Bromo & Baldy—Ben Deeley & Co.—Silver & Duval—White Bros.

Hippodrome (Day Show)—Frank Carmen—Flake & Fallon—Knorr & Rella—Frosini—Hong Kong Mysteries—The Riads. (Night Show)—Norton & Kimball—Dorsch & Russell—Davie Jamieson—Amoros & Jeannette.

CHAMPAIGN, ILL.

Orpheum (First Half)—Vada Clayton—John T. Ray & Co.—McCormack & Wallace—Frank Crumit. (Last Half)—Mae Marvin—Deane & Debow—"Sand Man's Hour."

CEDAR RAPIDS, IA.

Majestic (First Half)—Lambert—Silber & North—Whitledge & Beckwith—John R. Gordon & Co.—Jack Osterman.

CAMP LEWIS, WASH.

Green Park (First Half)—Mardo & Hunter—Ray LeRoyce—Hamilton Bros.—Prelles Circus—Hall & O'Brien. (Last Half)—Mansfield & Riddle—Juggling D'Armo—Morse & Clark—Dancing Burtons—Portia Sisters.

DAVENPORT, IA.

Columbia (First Half)—Curtis Canines—Thomas & McDonald—"Somewhere with Pershing"—Briscoe & Raub—La Graciosa. (Last Half)—Clifford & Marsh—Van Bros—"Number Please"—Jack Osterman—"Follies of Today."

DECATUR, ILL.

Empress (First Half)—Simms & Warfield—Newell & Most—Colonial Musical Misses—"Sand Man's Hour"—Lew Sully. (Last Half)—Vada Clayton—Sullivan & Myers—McCormack & Wallace—John T. Ray & Co.

DES MOINES, IA.

Empress (First Half)—Pearson Trio—Billie & Dot—Willard Hutchinson & Co.—Jarrow—Howard & Fields Minstrels. (Last Half)—Geo. & Mae LaFevre—Silber & North—"Hooverizing"—Jimmie Britt—Pipifax & Panlo.

DUBUQUE, IA.

Majestic—Geo. & Mae LaFevre—Mitchell & Mitch—"Revue DeLux"—Grant Gardner—Pipifax & Panlo.

DULUTH, MINN.

New Grand (First Half)—Curley & Hall—Stan & Mae Laurel—Mack & Velmar—Fred La Reine & Co. (Last Half)—Madge Maitland—Little Miss Dixie—Wood & Lawson.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Schepp's Comedy Circus—Barlow & Deerie—Patrick & Otto—Jordan Girls. (Last Half)—Colonial Musical Misses—Brooks & George—Togan & Geneva.

GRAND FORKS, N. D.

Orpheum (First Half)—Lamey & Pearson—"Two Week's Notice"—Clarence Wilbur—Johnson Dean Revue. (Last Half)—Two Astellas—Kline & Kliff—Jimmy Lyons—"Ragtime Court."

GRANITE CITY, ILL.

Washington (Apr. 7)—Cook & Rotherth—Togan & Geneva. (First Half Monday)—White Brothers—Hope Vernon. (Last Half Thursday)—Mowatt & Mullen—Patrick & Otto.

GREEN BAY, WIS.

Orpheum (Last Half)—Francis & Nord—Jack Goldie—Three Mori Bros.

MILWAUKEE, WIS.

Palace (First Half)—The Skating Bear—Follies Sisters & LeRoy—David S. Hall & Co.—Ellis Nowlan Troupe—Fred Elliott. (Last Half)—Lutes Bros.—Earle & Edwards—Mattie Choate—Walmsley & Myers—June Mills & Co.—Paul LeVan & Dobbs.

MADISON, WIS.

Orpheum (First Half)—Earl & Eary—Sheldon & Daley—Tennessee Ten—Francis & Nord—Herbert's Dogs. (Last Half)—Follis Sisters & LeRoy—David S. Hall & Co.—Lew Sully—Ellis, Nowlan Troupe.

MOLINE, ILL.

Palace (First Half)—Alma Grant & Co.—"Number Please"—James Cullen—Sig. Franz Troupe. (Last Half)—Mitchell & Mitch—Salon Singers—Roach & McCurdy.

MINNEAPOLIS, MINN.

New Palace (First Half)—Taylor & Arnold—Jardin Revue—Harry Rose. (Last Half)—Dancing McDonalds—Chase & La Tour—May-Kilduff & Allerton—Detzel & Carroll.

NORTH YAKIMA, WASH.

Empire (Apr. 6-7)—Covan & Helens—"Hello Tokio"—B. Kelly Forrester—Gardner's Maniacs—Heys. (Apr. 11-12)—Wheeler & Hay—Clay & Robinson—"Cycle of Mirth"—Touresti—Kurtz's Troupe.

PORTLAND, ORE.

Hipp. (Apr. 6-9)—Welling & Levering—Gibson & Betty—Jam Bone Quartette—Prince Karmal—Musical Sullivan. (Apr. 10-12)—Mardo & Hunter—Ray L. Royce—Hamilton Bros.—Prelles Circus—Hall & O'Brien.

ROCKFORD, ILL.

Palace (First Half)—Clifford & Marsh—Earle & Edwards—Dunbar's Salon Singers—Jack Goldie—Lutes Bros. (Last Half)—Polley—Pearson Trio—Revue DeLux—Olive Briscoe & Al Raub—La Graciosa.

ST. LOUIS, MO.

Grand Opera House—Willis & Harold Browne—Ovanda Duo—Dan Ahearn—Cook & Rotherth—Howard Martell & Co.—Styne & Arnold—Angel & Fuller—Robb's Family—Crewell Fanton & Co.

SPRINGFIELD, ILL.

Majestic (First Half)—Polley—Sullivan & Myers—"Corn Cob Cut Ups"—Mae Marvin—Deane & Debow. (Last Half)—Frank Crumit—Catherine Crawford & Fashion Girls.

SOUTH BEND, IND.

Orpheum (First Half)—"Pretty Baby"—Victoria Goodwin. (Last Half)—Bicknell—Hudson Sisters—"Childhood Days"—Gilroy, Haynes & Montgomery—Barto & Clark.

ST. PAUL, MINN.

New Palace (First Half)—Verce & Vercl—Chase & LaTour—Mattis Choate & Co.—Detzel & Carroll. (Last Half)—Jardin Revue—Harry Rose.

SUPERIOR, WIS.

New Palace (First Half)—Infield & Noble—Ray & Falener—Little Miss Dixie—Madge Maitland—Zeno, Dunbar & Jordan. (Last Half)—Curley & Hall—Stan & Mae Laurel—Mack & Velmar—Fred La Reine & Co.

ST. LOUIS, IOWA.

Orpheum (First Half)—Dancing McDonalds—Keane & Walsh—"Pinched"—John Geiges—Brierre & King—"Rubeville." (Last Half)—Mile. D'Auros & Co.—Archie Nicholson Duo—Willard Hutchinson & Co.—Jarrow—Rals & Van Kaufman—"The Rainbow Revue."

SPOKANE, WASH.

Hipp. (Apr. 6-8)—Pinto & Martelle—Bessie Clifton—Ander Girls—Frances & Hume—Artois Bros. (Apr. 9-12)—Three Wallflowers—Haddon & Norman—Tom Mahoney—Alco Trio—LaLitta Ward Davis.

SACRAMENTO, CAL.

Hipp. (Apr. 6-8)—Two Cartoons—Two Lillies—Charles Millard & Co.—Al Abbott—Smith's Animals. (Apr. 9-12)—Wells & Sells—Marion Gibney—Zellner Holloway—Otto Bros.—Alf Golem Troupe.

(Continued on page 38.)

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MOTION PICTURES

BRADY LIVENS CENSORSHIP HEARING

STIRS CHICAGO COMMITTEE

CHICAGO, Ill., March 29.—William A. Brady, heading a delegation of eastern motion picture producers, including Walter M. Irwin, Paul Cromelin and Gabriel M. Hess, created considerable excitement at the hearing of the Chicago commission on censorship today. The committee of producers from the East were invited to come to Chicago and express their views on censorship of films during what was to have been a meeting at which a fair and unprejudiced hearing was to have been given both sides.

The hearing soon became more of a joke than anything else, however. The majority of those present were men and women who had little knowledge of the subject at hand and had come there with the determination to uphold the proposed scheme no matter what arguments were advanced against it. After the first few minutes, numerous formal and informal verbal battles took place and it began to look as though a physical tussle would terminate the proceedings.

While all present were hurling arguments at each other, with scarcely any semblance of order, William A. Brady delivered his talk, being allowed only fifteen minutes to air his opinions. He described the work of the motion picture industry during the war, telling how films had helped uphold the morale of the fighters and how the loan drives, Red Cross and other war drives had been given wholehearted support by the industry. He went further to explain that no profit had been made while assistance was given to these various activities.

He told them how he had produced Shakespearean drama upon the spoken stage, and that yet, if he dared attempt to produce one of the plays of the great English poet upon the screen, he would immediately incur the displeasure of the different censorship committees. The school children, he said, were given the dramas of Shakespeare to study, still their presentation in motion pictures was tabooed.

Father Dineen, a member of the committee, replied to the latter argument, with the statement that the influence of reading was considerably less than that of a picture, that the latter made a much greater impression mentally, upon the children.

Brady came back at the clergyman, giving the stage as an example. "They hear the dialogue there in addition to seeing the action," said he. "What about that?" Father Dineen sat back in his seat, completely quelled. Brady, however, stuck to the point. He demanded why magazines bearing stories that would tend toward producing an immoral effect were not censored, and declared that he could find upon Chicago newspaper stands many such.

SUE FOR PROFITS

The Protective Amusement Company, said to be a subsidiary of Klaw & Erlanger, is suing the Pathé Exchange in the United States District Court.

The action is for an injunction to restrain the defendants from presenting the motion picture called "A Japanese Nightingale," produced some time ago. According to the bill of complaint filed by David Gerber, attorney for the plaintiff, the motion picture is an adaptation of the well known book of the same title, written in 1900 by Onoto Watana, who, in private life at that time, was Mrs. Winifred Babcock, but is now Mrs. Francis Reeve.

On June 7, 1913, it is alleged, the author sold the motion picture rights of her story to Pat Casey, the latter at that time being vice-president of the plaintiff company. Casey, in turn, assigned the picture rights over to his company on June 14.

However, in an amended bill of complaint drawn on behalf of the plaintiff, Casey and Darcy and Wolford, Inc., are also made defendants in the action, it being alleged that on September 3, 1917, Casey assigned to Darcy and Wolford, the rights to the story which, it is alleged, the latter in turn sold to the Pathe company.

Now the plaintiff is seeking an injunction and also an accounting and share of the profits, which, it is alleged, the Pathe company realized from the presentation of the picture.

TRIES TO STOP "LITTLE WOMEN"

BUFFALO, March 27.—Marion de Forest, of this city, filed an equity action in the United States Court, here, last week, in which she is trying to stop the showing of "Little Women" as a motion picture. Miss de Forest, an author and dramatic critic, charges that the defendants, the Famous-Players Lasky Corporation, William A. Brady, William A. Brady, Inc., Jessie Bonstelle Stuart, and three Buffalo theatres—the Elmwood, the Shea and the Victoria, are infringing upon her rights to the dramatization and production of "Little Women."

She asks that all films and negatives of the production be placed with the clerk of the United States Court of the Western District of New York during the pendency of the proceedings or be surrendered to the court for destruction. She also demands that Buffalo theatres be restrained from showing the picture and asks for an injunction to stop all other houses throughout the country from exhibiting the film.

The defendants are given twenty days to file an answer to the action.

WANTS NEW KIND OF FILM

CHICAGO, Ill., March 29.—Franklin H. Wentworth, secretary of the National Fire Protection Association, holds that the ordinary, inflammable motion picture film should be abolished. He declares departments of public safety, fire commissioners and fire chiefs, fire underwriters, state police, inspectors and firemen are occupied and spending public money in safeguarding a fire and life hazard that should not exist.

Mr. Wentworth pointed out that more and more of these hazardous films are being carried about our cities and used and stored in places where they endanger human life. "Not only this, he says, but they are being handled, cared for and displayed by persons who do not understand or appreciate the danger that is present."

GOES ABROAD TO MARRY

CHICAGO, Ill., March 29.—Anita King, motion picture star, departed from this city last week and sailed for Europe, embarking at New Brunswick, for Paris, where she will be wedded to Major James McKnight, a prominent Californian. Miss King has been spending the Winter in Chicago, with her sister, Mrs. Edwin H. Humble.

FIRE CHIEF IS INDICTED IN FILM GRAFT

"FAVORS" GIVEN EXHIBITORS

Many film exhibitors are alleged to be implicated in a graft case wherein it is claimed they paid in weekly fees for "protection" from prosecution for violations of the fire ordinances. Indictments alleging conspiracy and accepting unlawful fees have been returned by the Grand Jury against Dr. William F. Doyle, chief of the Bureau of Fire Prevention of the city fire department, and Capt. Frank McGinnis, in charge of the Bureau of Public Assemblies of the Bureau of Fire Prevention. Others indicted were Leon Wallace, a manager of Healy's restaurant and Frank McGoey, of Far Rockaway.

The Grand Jury action is the result of an investigation demanded by Fire Commissioner Thomas J. Drennan into the alleged doings of the so-called Colonial Film Company. The records of this company, to which the money is alleged to have been paid, showed that approximately \$1,500 had been paid in by movie concerns in amounts of \$10, \$20, \$25 and \$30. Wallace testified that Capt. McGinnis visited Healy's and gave him a list of motion picture houses and the amounts they would be expected to pay, ostensibly for films.

These "favours," received by the film exhibitors, according to the testimony, included permission to allow "standees" in their houses; certain operating booth privileges, exit construction privileges and other things as to which they expected those whose duty it was to protect the public would close their official eyes. McGinnis and McGoey were released in \$2,500 bail and Wallace on \$1,000 bail. Dr. Doyle will appear in court this week.

GOV'T USING HEALTH FILM

A dramatic film depicting venereal diseases, which was originally intended to educate the American soldier, is now being used by the Public Health Service of the Government to educate all American citizens. The original title was "Fit to Fight" and showed the pitfalls besetting the paths of men entering Uncle Sam's service. The title has been changed to "Fit to Win."

The dangers, precaution and cures for these diseases are shown through the medium of a clever film plot, which will hold the interest of any audience through its human interest alone. A similar picture for women, "The End of the Road," has also been made by the Government. The films tell the truth, without camouflage or technical names.

BRONX GETS \$500,000 HOUSE

The Bronx will soon have a new motion picture theatre in the Fordham district to be erected at a cost of \$500,000. The corporation which will run the house is controlled by Max J. Kramer, who purchased a plot on the northeast corner of Fordham road and Valentine avenue from Daniel J. Griffen.

The house will have a seating capacity of 2,200 and a roof garden seating 1,200, and will be built on the style of the Rivoli on Broadway. Strasbourger and Schalleck represent the buyers.

RORKE BILL IN DISFAVOR

HARRISBURG, Pa., March 27.—The Rorke bill, providing for an amendment to the Sunday laws that would permit Sunday concerts and moving pictures, was reported negatively by the House Judiciary Special Committee on Tuesday here.

FILM FLASHES

"Break the News to Mother" will be released by Select.

William Desmond and Mary McIvor were married recently.

Joseph DeGrasse has been signed to direct Ince productions.

"Lord Jim" is the title of Louis Bannison's fourth Goldwyn feature.

"Marie, Ltd.," with Alice Brady was released by Select last week.

Dorothy Phillips has signed a new two-year contract with Universal.

The Pioneer Film Company have secured the rights to "The Boomerang."

"The Silver Girl," with Frank Keenan, will be released by Pathé on April 8th.

Robert B. Wortham's suit against Edgar A. Lewis has been settled and dismissed.

Anita Stewart's next production, "Two Women," will be released late in April.

Lieut. Nelson Evans has been mustered out of the army and has returned to the Coast.

Monroe Salisbury is working on "The Open Road" under the direction of Rupert Julian.

Arrow Films will move from the Times Building to a suite in the Candler Building.

Hodkinson will release the Zane Grey pictures now being filmed at the Brunton studios.

John L. McCutcheon succeeds Richard Turner as manager for the Gray Seal productions.

Mabel Normand has completed "The Pest" in which she was directed by Christy Cabanne.

Earle Montgomery and Joe Rock will be seen in their next Big V comedy called "Girls and Grubbers."

Joe Brandt has arrived at the New York offices of Universal after a few months' stay at Universal City.

W. B. Atkinson, business manager for Metro, has arrived at Hollywood, where he will stay for a week.

"The Little Shepherd of Kingdom Come" has been purchased by Mrs. Charlotte Pickford for Jack Pickford.

H. Thompson Rich, formerly editor of the Forum Magazine, has joined the Vitagraph staff of scenario writers.

Charles H. Christy was elected president of the Motion Pictures Producers Association at their meeting in Los Angeles last week.

Captain Victor Eubank, formerly with Essanay, has been discharged from the army and is in New York stopping at the Friars.

Antonio Moreno and Carol Holloway have completed some of the episodes of their Vitagraph serial "Perils of Thunder Mountain."

Andrew Karzas has closed a deal with the Daniels Animated Studio for a series of leaders and trailers for the Karzas theatres.

Kinogram was the first to show pictures of the 27th parade and had them exhibited at the afternoon performances of all Keith and Proctor houses and the Rialto and Rivoli.

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FRANCHINI BROS.

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TEN EXAMINED IN PROBE

(Continued from pages 3, 30 and 31.)

Clark also related an incident that he said occurred in Brooklyn when he was playing in Keeney's Theatre in October, 1915. It seems that George O'Brien and Harry Weber came over to Keeney's and after Weber had been introduced by O'Brien, the subject of Clark's appearing as a witness in the Clifford Elischer suit against the U. B. O. came up for discussion. Clark intimated that he was promised a route, but the route never materialized. There was much stalling, according to Clark, about the route, and finally, he called for a showdown. While Clark never got the promised route, he did, however, appear as a witness in the Fischer suit.

Clark's real name is Isadore Balty, it developed during his examination. While on the stand he maintained a cheerful demeanor throughout his testimony, and raised more than one hearty laugh by his entertaining manner of describing incidents and occurrences. His imitation of Harry Weber's breezy manner even got a laugh from Maurice Goodman, who voted it an excellent impersonation of the vaudeville agent. Goodman asked Clark, who had stated previously that he had at one time intended to become a jockey, if he wasn't a sort of an in-and-outer as an actor. Goodman explained that he was using the parlance of the race track, because Clark would understand it after his turf experiences.

Clark, incidentally, told of how he went to see Mr. Albee regarding the production of an act, entitled "The Auto Bandit." According to Clark, Mr. Albee listened to his proposition and said that, while he would not produce the act, he would give Clark assistance. Clark got a showing for the turn, but the trend of his testimony tended to indicate that he felt he had been given much the worst of it.

Clark testified that Joe Schenck, of the Marcus Loew offices, told him that he could not play him by his right name because the members of the V. M. P. A. would get onto it. Mr. Murdoch, Clark stated, informed him in 1916, that he could not get time as long as he was active in the White Rats.

Edward Keough was the next witness and told of having joined the White Rats in 1901, and his many trials and tribulations with regard to the securing of bookings at various times since becoming a member of the organization.

Harry Bulger was the last witness to be called on Saturday. He said that he had been in the show business since 1882 or 1883 and that he had played every first class theatre in the country as a star during his career as an actor. He said he was fifty years of age.

Two years ago last February, Bulger said he closed with Cohan's Revue in Boston. Bill Lykens sent for him and laid before him a proposition to enter vaudeville. Bulger told Lykens to go ahead and fix things up for him. A few days later Lykens called him up and asked him to come to New York, Bulger said. Upon his arrival at Lykens's office, Bulger stated that Lykens informed him that the vaudeville deal was all off as Bulger was on the "black-list."

Bulger identified his name on a list handed to him by Mr. Walsh in the court room. The so-called blacklist had Bulger's name on it all right enough, and four stars after it for good measure. Bulger told of going to see Pat Casey, who told him that he was on the list for "picketing," "making speeches," "sending a check to the Rats," etc. Bulger says he told Casey that he must be a wonder if he had a check signed by him, inasmuch as he had no checking account.

Bulger denied that he had ever taken part in any of the White Rat activities that he was alleged to have participated in. He played for a short time for the U. B. O., but his bookings had been anything but plentiful, he said, since the time that Lykens had told him of the so-called "blacklist" embargo. Bulger said he had never given the N. V. A. any authority to use his name as a booster for the forthcoming benefit in May. Despite this, Bulger's name appeared on a letter containing a list of names of actors on record as being behind the N. V. A. benefit.

VAUDEVILLE BILLS

(Continued from pages 23 and 35)

SEATTLE, WASH.

Palace Hipp. (Apr. 6-9)—Espanols—Morrison & Carter—Holland & Jeannie—Billy Doss—La Vine Trio. (Apr. 10-12)—Emil Wille & Co.—Holland & Cathren—Allen Lindsay & Co.—Homburg & Lee—Will & Enid Bland.

TERRE HAUTE, IND.

Hippodrome (First Half)—Mons. Herbert—Bill & Edna Frawley—Harry & Etta Conley—Keno, Keyes & Melrose—"Making Movies." (Last Half)—Julia Edwards—Boothby & Everdeen—Daisy Dugas & Variety Four—Ben Benny—Anna Eva Fay.

TACOMA, WASH.

Hipp. (Apr. 6-9)—Mansfield & Riddle—Juggling D'Armo—Morse & Clark—Dancing Burtons—Portia Sisters. (Apr. 10-12)—Espanols—Morrison & Carter—Holland & Jeannie—Billy Doss—La Vine Trio.

VANCOUVER, CAN.

Columbia (First Half)—Emil Wille—Holland & Cathren—Allen Lindsay & Co.—Homburg & Lee—Will & Enid Bland. (Last Half)—Cowan & Helens—"Hello Tokio"—B. Kelly Forrest—Gardner's Maniacs—The Heyns.

WINNIPEG, CAN.

Strand (First Half)—Two Astellas—Kilne & Kilforn—Jimmy Lyons—"Ragtime Court." (Last Half)—Delmore & Moore—Bieber & Vernen—York & Marks—Wyoming Trio.

WALLA WALLA, WASH.

Liberty (Apr. 6-7)—Wheelock & Hay—Clay & Robinson—"Cyclo of Mirth"—Tourest—Kurtz's Troupe. (Apr. 11-12)—Pinto & Martelle—Bessie Clifton—Ander Girls—Frances & Hume—Artois Bros.

WESTERN VAUDEVILLE EXCHANGE

BATTLE CREEK, MICH.

Bijou (First Half)—Hudson Sisters—"Revue De Vogue"—Hal & Frances—Bud Snyder—Joe Melino & Co. (Last Half)—Ambler Bros.—Jessie & Dollie Miller—Kinafly Kids—Jay Raymond—Hill, Tivoli Girls & Hill.

BAY CITY, MICH.

Bijou (First Half)—"Shepherd of the Hills." (Last Half)—Manekin—Melroy Sisters—Carson Trio—Martin & Courtney—"Rising Generation."

FLINT, MICH.

Palace (First Half)—Wanda—Hal Johnson—Four Castors. (Last Half)—Marvelous DeOnos—Lind—Marcel Gautier—Burley & Burley—"Revue De Vogue."

JACKSON, MICH.

Orpheum (First Half)—Marvelous DeOnos—Jessie & Dollie Miller—Gilroy, Haynes & Montgomery—Roberts, Pearl & Straw—Eva Fay. (Last Half)—Bud Snyder—Skelly & Helt—Blanch & Jimmie Creighton—Hahn, Weller & Kenyon—Eva Fay.

LANSING, MICH.

Bijou (First Half)—Mankin—Martin & Courtney—"Piano Movers"—Knox Wilson—Hill, Tivoli Girls & Hill.

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